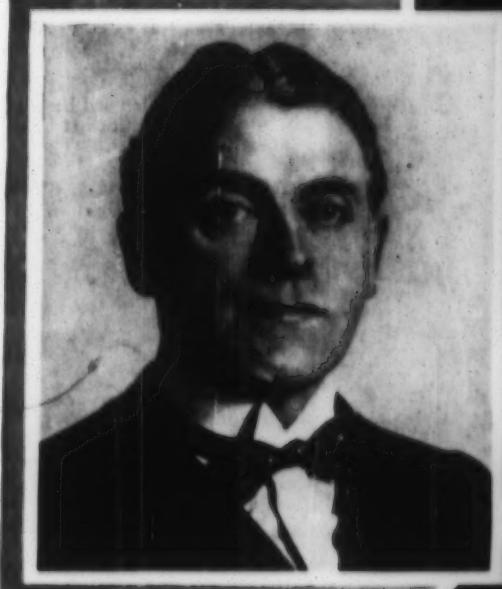


# THE NEW YORK DRAMATIC MIRROR

AUGUST  
11  
1915

PRICE  
TEN  
CENTS



CYRIL MAUDE



GRAHAM BROWNE



MARIE TEMPEST  
FRANCIS WILSON

FOUR LEADING PLAYERS WHO WILL APPEAR AT FROHMAN THEATERS THE COMING SEASON

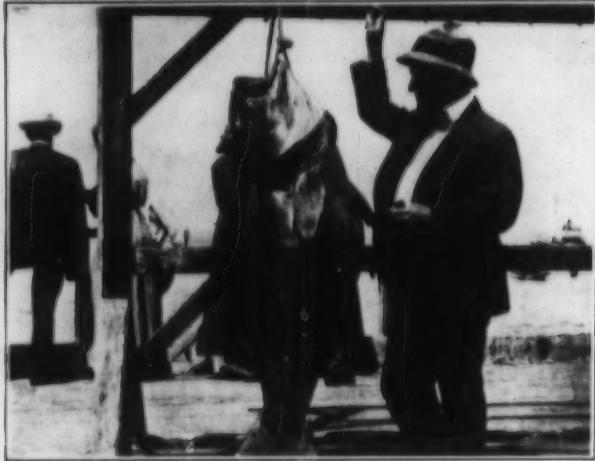
Ideal Theater at Long Range, by Arthur Swan



Mr. and Mrs. Arthur Aiston (Estha Williams) on one of San Francisco's hills.



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Will Cressy admiring a 167-pound sea bass caught with rod and reel at Catalina Island.



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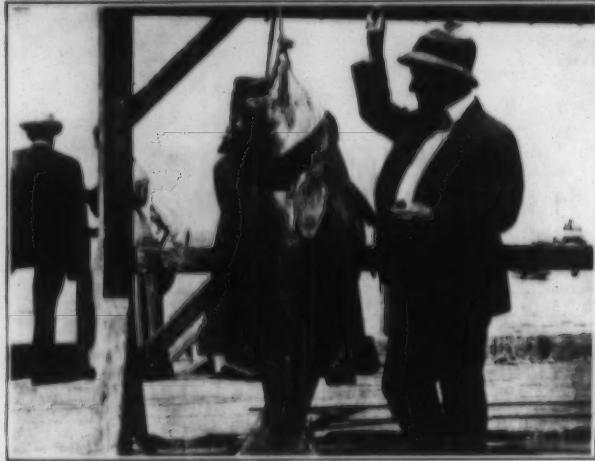
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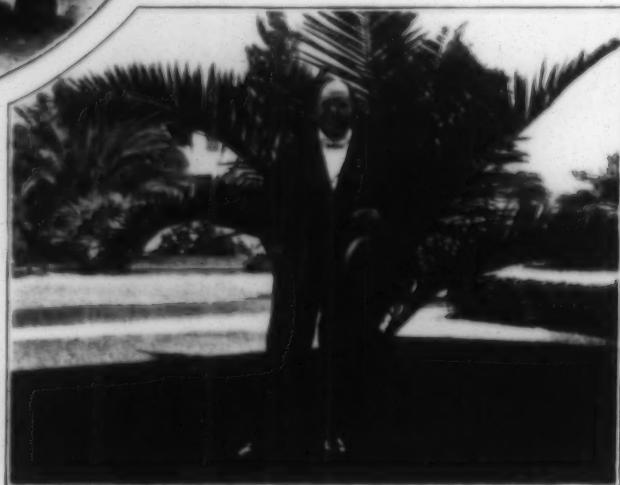


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(Continued on page 7.)

## MADAME CRITIC

NEXT to soldiers on the battlefield I am sure that actors are called upon to exhibit more courage than any other class of people.

I have often thought this when, after watching an excellent individual performance at some important first night production, I learned that the player was so ill at the time that a doctor was stationed in the wings awaiting a possible collapse. Then again, performers have given their best to their audiences when their hearts were on the verge of breaking because of the death of some dear one. Those out front never know what is the real physical and mental state of those who put forth every effort to sink their own personalities completely in those of fictitious characters. It has frequently been remarked by the associates of such plucky ones that the performances given under such grievous mental or physical strain often surpass those of normal conditions.

And this is quite true. I have been in the wings myself when an ambitious young star was so ill that she should have been in bed for days with a physician in attendance.

"Why do you do it?" I asked.

"I can't disappoint the audience," she replied. "And my manager has been so considerate of me. Think what it would mean to him. If I were not an actress I would simply acknowledge that I am ill. But as it is, I can't. I've got to keep going."

On another occasion I visited during the performance a woman star to whom the closing of the play meant the loss of a sum of money, her savings of years. She was also expecting a telegram announcing the death of her mother. Yet she gave her public a brilliant performance, and no one suspected. When she came off the stage between acts she was almost hysterical, but the rise of the next curtain found her answering her cues promptly and playing her role as if she hadn't a care on earth.

Then there are other conditions which players must and do meet bravely. Not the least distressing, by any means, is that presented by the weather. Take those torrid days and nights of recent memory. How many of us would feel like going before an audience and doing our best in acting? Yet I attended a number of performances when the players gave no sign that the thermometer was somewhere near a hundred.

On the opening night of "The Last Laugh," when the audience betook itself between acts to the street and alleys in the vain hope of encountering some sort of a breeze, Edward Abeles and the chauffeur, who were done up from head to foot in what looked like absorbent cotton and bandages, cheerfully gave every ounce of vitality they possessed in their efforts to make their audience forget that it was a hot night. The tempo must be kept up, no matter what the weather, and when a farce is presented for the first time on a tropical night the actors realize that they are working under more than an ordinary strain; but they must take care that the audience is not permitted to suspect.

Nervous apprehension as to the fate of the new play makes the ordeal doubly terrifying, but the actor must show nothing of this in his face or manner. "The Death Watch" and the civilian regulars are objects trying enough to face in cool weather, but it must be an awful thought for the player that he must be gay enough to restore to normal the tempers of a lot of people who are present from force of habit and curiosity, or because they are obliged to be, and whose faces seem to say, "Entertain me, so I will forget how hot it is." The performer knows that such people are longing for electric fans all the time instead of merely during intermissions, and that they are so thirsty that they could imbibe a barrel of iced drinks instead of a little papier mache cupful, and still they sit there ready to pass cold-blooded criticism on the goods displayed.

The players at the Palace Theater enlisted my sympathy more than those of any others during the hot spell, for they worked so splendidly and so successfully. Actors in the three-act drama will probably smile at this and ask how I can compare the efforts of a twenty-minute entertainer with those of one who must give his services for a whole evening.

The difference is this: The vaudeville performer must concentrate to the highest degree on what he does. If he has twenty minutes he *must* make good. He knows that he must *get* his audience the moment he looks it in the eye and he must keep them going, adding to his first impression until he brings his act to a popular finish. Unless he can do this his act fails, and he is miserable because he feels that he



A SCENE FROM "THE LAST LAUGH," IN WHICH HENRY HARMON AS DR. BRUCE PLANS TO CREATE LIFE IN A "MONSTER," DESPITE THE PROTESTATIONS OF HIS FRIENDS AND DAUGHTER, WHO BELIEVE HIM MILDLY INSANE.

From Left to Right: Albert Gran, Henry Harmon, Inez Plummer as Eugenia Bruce, and Everett Butterfield.

hasn't maintained his usual standard and the audience goes away with the idea that he was lacking in something, difficult to describe, but attributing it to some fault on the part of the actor—not for one moment allowing anything for the heat or some strain under which the player might be suffering.

The Palace Theater management is certainly leaving nothing undone to make the place equally as attractive in hot weather as in cool. The bank of growing flowers always looks so fresh that you feel you would like to go up to the lilies and smell them. No flower is permitted to wither there. Then, every seat is provided with a palm leaf fan and, I assure you, there were very few not in use the night I was there. It was an unusual sight for New York. In fact, I cannot recall ever having seen such a scene before; for looking over the audience there was one simultaneous movement to and fro of palmettos, until it looked as if someone had given a signal. Every seat in the big house was occupied and the management had provided a bill interesting enough for zero weather.

I have noticed of late a clever trick on the part of the management in that each week there is an aquatic act so fascinating that the audience thinks of nothing except how deliciously cool the water sounds as it swirls around and is splashed by expert diving and swimming maidens of perfect figures and long hair.

By way of variety, Houdini was in possession of the water tank last week. Now Houdini is no sea nymph, but he is the very devil of a merman, for no box can contain him when thrown into the water. The box in which Houdini was cast into the tank was nailed and bound, and though full of holes which leaked atrociously, the clever occupant escaped its confines just the same. The palm leaf fans didn't even stir during Houdini's act. He talked about having been thrown into the ocean at Atlantic City, where he had previously done this same trick, and anyone with imagination could fancy the waves rolling in in cooling majesty—although there was no hotter place on earth last week than that popular resort.

The girl ushers at the Palace are pretty and dainty to look upon, and they are polite, too; but for genuine courtesy, just betake yourself to the Strand. I think every usher whose manner is in danger of becoming affected by the heat owes it to himself to go to the Strand at least once in order to learn a valuable lesson in politeness. I don't know who is responsible for the attitude of the Strand ushers—of course someone gave them their cue—but whoever it was is a far-seeing, long-headed individual, one who understands that courtesy wins more patrons than incivility. Wouldn't you think that anybody could reason this out for himself? Strange how many overlook the pleasant tone of voice, the attentive glance of the eye, especially when those things help to make the mighty dollars. Congratulations to the manager of the Strand, and he is perfectly justified in throwing on the screen at each performance a moving picture of the ushers of his theater under the title, "At Your Service." The boys deserve it.

On the occasion of my last visit to that playhouse, a few days ago, I was escorted down the aisle by a young man who looked about for the best seat he could find, who waited until I was seated and then returned in a moment with a programme of which I hadn't even thought.

It is a pleasure to go into such a place. And I am sure the Summer visitors must be delighted to receive so much attention in our big city, unjustly noted too long for its incivility.

It isn't often that the mother of a bride is invited to visit the happy pair immediately after their honeymoon, but this is the novel invitation which was extended to that clever woman, Fanny Rice, by her lovely daughter, Edith Rice Purdy, who last week became Mrs. Eben Lord Chapman and thereby acquired a handsome young husband, a country house, a town house, a car or two and so on, down the list of things that go to make the future of the modern girl everything that she has dreamed about.

But Fanny Rice is as sensible as she is clever, and although she and her daughter have been inseparable ever since the young lady left college, the comedienne declares she has heard and told so many mother-in-law jokes that she doesn't intend to take a chance on them in real life.

"I intend to continue being 'Merrily, Cheerily, Verily Yours, Fanny Rice,'" she writes, "and am right now trying to decide between comedy, musical comedy, vaudeville and moving pictures. Some problem."

With Marie Dressler, Fanny Rice is the funniest woman in the business and if she does decide to leave the two-a-day, vaudeville will certainly be the loser.

MARIE B. SCHRADER.

### MASTERPIECE OF CARICATURE

At the People's Theater, then known as Heuck's Opera House, the Goodwin Cincinnati debut was made. The play was "Hobbies," the date some time during the season 1883-'84.

With several players, since among the most popular of our stage, he repeated "Hobbies" to small audiences, but liberal laughter, at the old Pike Opera House the following year.

About this time came the Audran craze, with "The Mascotte" as the climax of the little French composer's success. Nat Goodwin was among the first to fill the several Audran roles successfully, though Dixey, his hardest pressing rival in the days gone by, had established a vogue in the role of Lorenzo that fairly overshadowed all others. However, Goodwin's jolly old Prince was a masterpiece of well-turned caricature. As the grotesque, impoverished Lorenzo his comic humor was never entirely excelled. He became a furore with Cincinnatians, fixing a popularity that endured for many years.

There was a recklessness in the Goodwin comedy that surprised you, its audacity was shocking, yet irresistible in its unexpectedness. You fairly screamed with laughter. There was but one other Lorenzo to approach it, that of Dixey, and none that ever lessened by comparison its best comic charm.—Cincinnati Tribune.

## Personal

DEVERELL.—Evangeline Deverell, who appeared last season in "The Whip," has written a book of children's tales entitled "The Stories of a Nursery Governess," which will shortly be brought out by Messrs. Murray and Evedens, publishers, London, Eng. This is Miss Deverell's second book.

ZIMMERMAN.—J. Fred Zimmerman, Jr., has resigned his position as business manager of the Gaiety



MISS ETHEL GREY TERRY.

Who Is Appearing in the Leading Feminine Role in "Search Me."

Theater to assume a position as producer with Klaw and Erlanger. In addition, he will act in a confidential capacity upon various enterprises in which Klaw and Erlanger are interested. His successor has not yet been named. Mr. Zimmerman has been the manager of the Gaiety Theater ever since it first opened under the direction of Cohan and Harris. When Klaw and Erlanger assumed control of the house, Mr. Zimmerman was retained.

AN ACTRESS by the name of Miss Kyrie Bellew is playing Lady Diane Vivosh in the new London production, "Peter Ibbetson," a dramatization of Du Maurier's novel by John N. Raphael. Constance Collier is also in the cast playing Mary, Duchess of Towers.

MR. LEWIS WALLER and Mr. Percy Burton have secured the American rights of "Gamblers All," by arrangement with Messrs. Frank Curzon and Gerald du Maurier, and will produce this play in New York at Christmas, with Lewis Waller and Miss Madge Titheradge in the cast, which will be entirely English, says the London *Observer*.

RALPH RIGGS and Katharine Witchie have been added to the cast of "The Princess Pat," the Henry Blossom-Victor Herbert comic opera to be produced by John Cort at the Cort Theater, Atlantic City, on Aug. 23.

### DEATH OF NEW PLAYWRIGHT

The London *Observer*, in announcing the death of Mrs. Warine Martindale, author of "Gamblers All," now playing at Wyndham's Theater and soon to be brought to the United States, says that death was very sudden on Sunday, July 18, at a nursing home at Bournemouth, and was the result of acute blood-poisoning. She was the wife of Captain Martindale, of the Motor Transport Section, A.S.C., and the only daughter of the late Sir Charles Laurence Young, Bart., author of "Jim the Penman." Her taste and talent for playwriting were thus hereditary. "Gamblers All" was the first play from her pen to be produced, and, in the hands of Mr. Lewis Waller and Mr. Gerald Du Maurier, it won immediate success. The early death of its author will cause much regret among playgoers, who had hoped for many more plays containing the same qualities of brightness and wit from her.

"Why is it that millions are spent on pictures, libraries, orchestras, churches, but not one cent for the theater?"—James Huneker.

### CLASSIC AND SPOKEN DRAMA

#### Is It Dead?

BY EDWARD N. HOYT.

Every fad has its day; and although the class of amusement which to-day is coining money and pleasing the masses may always continue, it does not necessarily follow that the spoken drama and higher forms of dramatic art are dead and things of the past.

All motion is in waves; if the pendulum swings out, it must swing back again; and I believe in time the people will return to their old love—the Shakespearean and classic drama.

Of course they do not want "Classics" as a steady diet, any more than they want ice-cream and nothing else; but it is a mistake to think that Shakespeare is dead or that the spoken drama is dying. Only the man who is least familiar with it, is the one who volunteers the information—"Oh—Shakespeare's dead."

The great actors who were masters of elocution are fast passing away, but we still have a few actors left whose names are associated with classic drama, who, though now employed in moving picture work, are ready to answer the call to play in Shakespearean drama whenever the public demands it.

There always will be a demand for poetic drama—where Voice is King, and the glories of elocution come to the front. The Voice is the greatest instrument in the world. Consider the years of training required to make a great singer; the same amount of training is necessary for supremacy on the dramatic stage.

In the "old days" an actor could entertain and hold the attention of his audience with his voice alone, regardless of scenery and costume. In 1883 at the Boston Theater, I heard the famous James E. Murdoch give a "Recital," holding his audience spell-bound for an hour and a half; his "Dagger-scene" from "Macbeth" was wonderful. Mr. Murdoch recited two nights; I attended each night, and both times he began his programme with a selection from the Bible; I remember one was from Isaiah—it was marvelous to see how he brought out the poetry and grandeur of the chapter.

Shakespearean "tradition" is sacred; it is not based on the ideas of one man—but embodies the ideas, "business," "points," etc., of all the great actors of the past. Mr. Murdoch, in his book "The Stage," says—"The cant of the times about naturalness, originality and creative power on the stage, has gone nigh to tempt the player to such a style of personation as appropriates both the stage and Shakespeare to himself, and swallows them up in the inordinate self-esteem of the individual."

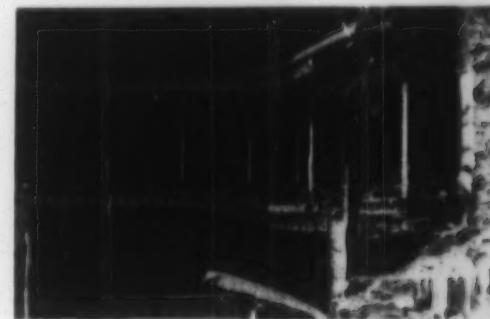
Of course it is not to be expected that the actor who has spent most of his life in modern plays, can speak "blank verse" simply because he puts on "tights" and a "toga." We live in an age of "specialty," and a man must devote his life to that in which he aspires to be "gilt-edge."

People, taken in the aggregate, are not habitual readers of Shakespeare any more than they are habitual readers of the Bible, but it would do no harm to be more familiar with both books, and cultivate the best that is in us. There are sixty-six books in the Bible. Shakespeare wrote thirty-seven plays, and in every one of those plays there are scriptural references. A careful study of Shakespeare reveals no less than five hundred and fifty quotations and sentiments from the Bible; showing, not only that he was a great Bible reader, but that he was fond of the Bible, and he was indebted to God's word for his gems and oracles of light and life. As to Shakespeare's faith, I will give the following:

"From Shakespeare's Last Will and Testament. In the name of God, Amen! I, William Shakespeare, of Stratford-on-Avon; in the County of Warwick, in perfect health and memory, God be praised;—do make and ordain this my last Will and Testament. Through the only merits of Jesus Christ my Savior, to be made partaker of life everlasting, and my body to the Earth whereof it is made.

"WILLIAM SHAKESPEARE."

The only way in which the real spirit of Shakespeare's lines can be transmitted to the rising generation, is to convey the meaning by the voice alone, in



THE LAST OF WALLACK'S THEATER, SNAPPED BY GALWEY HERBERT.

that sonorous style of elocution which is the appropriate method for poetic drama—producing the "old thrill" in hearts unsatisfied with the too flippant and expressionless style of modern speech.

May there always be living at least a few actors whose lives have been spent with Shakespeare, and who can hand down to posterity the early traditions of the classic stage. Let these "old traditions" not die out—they are too precious a heritage to be lost.

### GOODWIN'S IMITATION OF ROBSON

(Montgomery Phister in *Cincinnati Tribune*.)

A nurse's story. An affectionate revisiting of



Hoppe.

THE LATEST PHOTOGRAPH OF LAURETTE TAYLOR, WHO WILL BE SEEN HERE THIS SEASON IN A REPERTORY OF NEW PLAYS BY HER HUSBAND, J. HARTLEY MANNERS.

scenes long gone, a return to the primitive, almost in the local history of the stage, must be made, if you wish to recall Cincinnati's introduction to the recent Cudahy birthday celebrant.

Nat Goodwin is—the attested birthday register as guide—fifty-eight years and one week old—with exactness again recording the week.

In the rapid flight of time this seems to many as but yesterday, but in the compilation of the chronicles of the stage, a veritable age.

But Goodwin began his professional career early. At fourteen he was giving imitations in public of the great players of forty years ago, and giving them to universal applause. It is a memorable incident in his history that he was, as a slip of a boy, called upon to assist Stuart Robson in Boston on the opening night of that eccentric player's debut in "One of the Finest."

In the dock scene young Goodwin was brought forward to present his imitations of great actors. The first, to the amazement of his friends, was an eccentric yet lifelike impersonation of Robson himself. It set the house in a roar, but, not strangely at all, so offended the comedian that he barred Goodwin from all other performances of the engagement.

An early, but not in the least exaggerated, example of the Goodwin lack of the diplomatic instinct.

### A DIFFERENCE OF OPINION

THE NEW YORK MIRROR takes Forbes-Robertson to task for his farewell tours of America, saying that it smacks of commercialism, says the *Toledo Blade*. As a matter of fact, THE MIRROR as the representative dramatic journal of this country, should applaud the great English actor rather than censure him. He is the most eminent exponent of the great art now on the stage, and it is but meet and proper that people throughout the length and breadth of the country, should be given an opportunity of enjoying his wonderful performance while he is still in the prime and vigor of his career. THE MIRROR's comparison with the farewelling of Bernhardt is not quite fair, for the French actress is past the period of good acting, while Sir Johnstone is at his best. Bernhardt goes to the same cities on every tour, while Robertson carefully avoids any place where he has already appeared. The cases are not at all similar.

"As long as a play must be labeled either a success or a failure, the everlasting commonplace will be on top. Only repertory can end the stupefaction of our age."—Norman Hapgood.

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## ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

## THE M. P. vs. THE DRAMA

TIME was when the average judge of things theatrical looked with a shade of contempt on the motion pictures. Pictures were all right in a way; they helped to fill a gap in the amusement world. The public liked novelty, and like any novelty it would pall on the amusement taste in good time and drop out of sight.

But these wiseacres miscalculated the popularity of the motion picture with the masses. In the course of time it began to encroach on the speaking drama, and to-day the Rialto has been transferred from Times Square to Los Angeles, where 75 per cent. of the legitimate stars are at present congregated as part of the colony engaged in the silent drama.

So Mr. WILLIAM A. BRADY informs us. And Mr. BRADY should know. He has just seen his classic star, ROBERT MANTELL, yield to the lure of the camera man, and is in no humor to discuss the theatrical outlook with "glee in his eye."

Mr. BRADY is of the opinion that the drama faces hard times, because half, or more than half, of the best American players have become motion picture stars and are temporarily lost to the spoken drama. Not content with depriving the stage of its best actors, the motion picture man has laid his withering hand on the best playwrights. And, to add insult to injury, one impresario of the screen has made his players sign contracts that they must not appear in the spoken drama so long as they are under engagement to him.

This sounds like a declaration of war, the retort peppery to a similar pronunciamento from the other side forbidding headliners from appearing in pictures. We sincerely trust that the hostilities will not develop into a general frontal attack.

Naturally predisposed as we are to heed Mr. BRADY's views on things theatrical, we cannot follow him to the extreme of his logic. We admire him for his outspoken opinions when occasion arises for a manifestation of frankness. There is usually pith in what he has to say.

But we are not seriously apprehensive of disaster to the spoken drama because the motion picture is not keeping within its originally allotted sphere.

A great deal has been left undone to

make the spoken drama as popular as it should be. Many of our entrepreneurs have gone about the business of producing plays as if actors, dramatists, scenic artists, and composers were mere subsidiary adjuncts to a warehouse enterprise, to be treated with scant courtesy and little sense of justice. Again, many players have leaped into undeserved prominence through managerial expedients which promised quick returns. They will hardly be missed in the halcyon fields of the articulate drama. This, too, applies to many writers for the stage.

There is vast room for reform, for rehabilitation, for improvement. When managers consider the artistic purpose of the drama before the monetary returns; when they cease to treat the drama as they would financial wildcat stock, and apply themselves seriously to producing in a spirit somewhat different from that which inspires them in a mere speculation based upon a scale of so many failures to so many successes, they will be doing something to buttress the legitimate drama and restore it to its place in the affection of the people.

Too many plays are produced that

should never pass the play reader.

Plays built up on one idea, and forming

a fragment instead of a whole. Plays

beautifully staged but lacking in the

vital spirit of truth. Plays that leave

no impression.

The stage is suffering from overproduction and feverish haste; we cannot digest half of the stuff we see. Moreover, it has ceased to inspire the legitimate actor, who is an artist, with the proper enthusiasm.

He is treated too much as part of a large factory force. He is too rarely allowed to use his creative faculties.

Too many managers undertake to show him how to act, just as

there are too many managers who,

though never having studied music, pre-

sume to tell a skilled composer what he

is to do, as though the door key to a

theater qualified the holder to become at

once a playwright, first violinist, and

a player.

This indictment does not lie against every manager. It does not lie against Mr. BRADY. But it holds true as to a

great many others who look upon the playhouse as a bargain counter and not as an altar. When the spirit of trade and traffic is eliminated from it the theater will offer something solid for the

mind to feast upon, and the public will be as eager to flock to its place before the curtain as ever.

It will also bring back the actor who regards his profession with pride. The spoken drama cannot be long in eclipse to the screen play. There is room for both. Each will languish in proportion to the neglect of its higher demands, its spiritual qualities.

No manager will make a bad start to rehabilitate the drama who will assign to his experienced coadjutors that division of the work which must be learned by years of study and experience, for few men are gifted with the Napoleonic genius for doing everything.

## AND THEY WERE MARRIED

Mlle. Simone Revyl and Georges Renavent, of the Theater Francais, End Romance in America

One of the prettiest romances ever staged in real life had its climax recently in New York city. So fragrant was it with the sentiment of France that it might have been written by De Callavet and DeFiers. It concerned Georges Renavent and Mlle. Simone Revyl, players of the Theater Francais.

Before the war broke out Georges and Simone occupied eminent places on the French stage. Each had received the tributes paid to players of exceptional talent, and the more they were admired the greater friends they became.

Then the clouds of war loomed upon the horizon (we're nearing the close of the second act), the theaters were closed. Georges and Simone were thrown out of employment and for a time it seemed as if the waters of oblivion would quite engulf the romance.

And then when things seemed blackest (end of second act), they received word from Lucien Bonheur in far off America that if they would come to this country they would find a refuge awaiting them. They sailed, and upon reaching New York, became "happy ever after."

## GOSSIP

Alice John has been engaged for the role of Nora in "Twin Beds."

S. K. Fried has been engaged as stage manager by Ed. Renton, of Baltimore, Md.

A. Romaine Callender has been engaged for a prominent role with Ethel Barrymore in "Roast Beef Medium."

Lynd Harding arrived Aug. 6 on the *Lapland* to play Svengali in Joseph Brooks's revival of "Trilby."

Rehearsals have begun of "See My Lawyer," the new farce by Max Marcin, which will reopen the Eltinge Theater.

Winthrop Ames, recovered from his recent indisposition, is making an automobile tour of the White Mountains.

Marjorie Poir has been engaged to play the role of the French maid in "It Pays to Advertise," while Louise Drew is on a vacation.

Isabel Irving is to have a principal part in "Jean Paurel," the new play in which Cohan and Harris will present Leo Dritschtein.

Leontine Novasio, Pearle Palmer, and Joseph Lertora have been engaged by John Cort for "Princess Pat," the new Victor Herbert-Henry Blossom operetta.

Louise Rutter has been added to the cast of "Moloch," which Klaw and Erlanger will present in association with George C. Tyler here next month.

Cecil Owen, long associated with Oliver Morosco, and more recently director of the United Film Company at Chicago, has returned to New York to resume dramatic engagements.

John Lamson, who has been engaged for "Trilby," is a nephew of Dr. Holbrook Curtiss, and is a young man of prominent family connections in New York city. He made his stage debut last season with the Washington Square Players.

Frank Farrington has just signed a three-year contract with Henry W. Savage and left New York last week to join the "San" company playing *Cadeaux*. Mr. Farrington's work as "Braine" in the "Million Dollar Mystery," established him as a screen celebrity.

John W. Hart gave his illustrated lecture, "Night in Ireland," at the Casino, Cape May, N. J., on Aug. 1, for the benefit of St. Mary's Church. He will repeat it at Blaikie's Theater, Wildwood, N. J., Sunday, Aug. 29, for the benefit of St. Ann's Church.

Cannon and Poage, a Chicago law firm located at 1224 Stock Exchange Building, Chicago, have asked THE MIRROR for information as to the present whereabouts of Irene Woodville, who started out with the Alpine stock company under B. E. Ezell, about ten years ago, later joined Al. W. Martin's "Uncle Tom's Cabin" company, and last wrote her mother from Buffalo that she was about to become a member of the Eastern stock company, at Paterson, N. J. Her real name is Irene Hague, five feet five, fair complexion, dark-brown hair, hazel eyes, and weight about 135 pounds. She was last heard from about eight years ago. Any information forwarded to THE MIRROR or the law firm, will relieve the distress of Miss Woodville's mother.

## EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if known. No questions answered by mail.]

"INTERESTED."—We have not published the information you desire.

New York city—Robert Edeson dramatized "Where the Trail Divides."

W. E. COLVILLE, Asheville, N. C.—We have no record of the death of either Miss Blythe or Miss Bancroft.

IRENE FOSTER, Brooklyn, N. Y.—There are many agencies that might be consulted, but we would advise you to see the manager of the stock companies.

HENRY C. COLWELL, New Bethlehem, Pa.—We do not know where Madame Yorska is at present. A letter addressed in our care will be advertised in our Letter List.

MARJORIE BRIDGER, Coleville, Sask. Can.—Cyril Maude is to open at the Empire Theater, New York city, in a new play soon. He recently appeared in a motion picture with the Morosco company.

C. H. D. CANTON, O.—"The Lights of London" was revived in New York city on May 1, 1911. Edward Emery was Squire Armitage and William Courtenay was Harold Armitage. Doris Keane had the role of Bess Marks.

D. V. ELY.—Donald McDonald has appeared in "At the Ball," "Lady Luxury," "Friends of Youth," "The Aviary," "Masks and Faces," "Lady Bountiful," and was in vaudeville recently in "One of the Boys." Carl Randall has been in vaudeville and is now with the Ziegfeld Follies of 1915. We do not know of any existing relationship between Carl Randall and Donald McDonald.

G. E., Rochester, N. Y.—(1) William Farnum is with the Fox Motion Picture Company. (2) The David Belasco office is located at the Belasco Theater, New York city; William A. Brady at the Playhouse; Joseph Brooks at 214 West Forty-second Street; Cohen and Harris at 1482 Broadway; John Cort at 1476 Broadway; H. H. Frazee at 220 West Forty-eighth Street; Chas. Frohman Corporation at Empire Theater; Oliver Morosco at 1476 Broadway; A. H. Woods at the Eltinge Theater, and the Shuberts at 1416 Broadway.

WILLIAM FISHER, St. Louis, Mo.—"Glorious Betsy," Sept. 7, 1908. (1) Original cast:

Betsey Patterson	Mary Manning
Ella Monroe	Helen Macbeth
Ellen Massenbird	Maude Turner Gordon
Ella	Gertrude Clemens
Aunt Hanna	Clara Lester
Captain Jerome Bonaparte	George W. Howard
Napoleon Bonaparte	Claude Brooke
John C. Calhoun	Charles Clary
William Patterson	Herbert Clark
Henry Clay	Edward Trevor
St. Pierre	Adelton Pitt
George Preston	Harry Driacole
Du Fosse	Harrison Ford
De Langiac	Edward Lansford
Pippin	Thomas David
Epiphram	Clarence Williams
Captain of La Cigale	James A. Dickson
Sailor on La Cigale	Augustine Lewis

(2) Rosedale, Sept. 30, 1863. Original cast:

Elliot Grey	Lester Wallack
Matthew Leigh	Charles Fisher
Colonel Cavendish	H. F. Daly
Romany Rob	John Sewell
Lady Adela	Fanny Moran
Farmer Greene	George Browns
Corporal Daw	W. H. Pope
Miles McKenna	John Gilchrist
Bunberry Kohl	George Holland
Sir Arthur May	Emma La Brun
Sarah Sykes	Mrs. John Seton
Dickey	Parke
Lady May	Phineas
Rosa Leigh	Mrs. Hoy
Tatitha Stork	Mary Gannan
Primrose	Mrs. Vernon
Mother Mix	Mary Barrett
	Miss Carnan

(3) Venita Fitzhugh was born and reared in St. Louis. Her first engagement was with John Cort's "The Kissing Girl." She was with "Dr. De Luxe" but was transferred to "The Enchantress" as an understudy to Kitty Gordon. She played in "The Girl from Utah" last season. Miss Fitzhugh was discovered by Victor Herbert. Mabel Wilber was born in Lockport, N. Y. She made her first appearance when nine years old. At the age of sixteen she joined the Wilbur-Kirwin Opera company. She also appeared in "The Sultan of Sulu," "The Prince of Pilsen," and became the Wolf Hoppe's prima donna in "Happiland." Later she returned to Henry W. Savage and was assigned to "The Merry Widow."

## A LONG-RANGE IDEAL

(Continued from page 3.)

"Well, never mind."

"And so on. All this would cost us nothing; we could receive nothing but praise for instigating it. It would eventually mean the co-operation of a multitude of all sorts and conditions of men and women and children; and I have no doubt we'd have to 'turn 'em away.' I mentioned the quintette. Another variation of established stock: less expense and better music. Rags are played everywhere; give the theater public a change; they're not all alike. Who can stand for rags, anyhow, after Grieg or MacDowell? Good musicians, generally, like good drama. Our programmes would always be arranged to suit the mood of the play."

"Good."

"Another thing; no billboard advertising for us. Nor plastering of our 'front' with fire-sale posters. Small artistic designs by the scene-painter would serve. A stock company really doesn't need the billboard; the programmes and newspapers suffice. Its clientele must necessarily be numerous. As an art theater, moreover, it would behoove us to stand for the 'city beautiful'; the billboard must go!"

"Politician!"

"Our lobby would be artistic, too. Nothing cheap anywhere! It would be hung with pictures of German *stadtttheater* of the Théâtre Français, the Seagull of Moscow, the Dramatic of Stockholm, and of representative dramatists. And our programmes would never be discovered somewhere between the gaudy covers of an advertising booklet; nor would they undertake to inform the theatergoer what brand of cigarettes are used by our actors or where our actresses purchase their bonbons. They would, however, tell somewhat of the playwright and his play. . . . Nothing cheap," I said—but in a sense, everything will be cheap—in contradistinction, that is, to a first-class commercial stock. And just consider a moment what it implies: better plays, better actors, better music, better advertising. Now, as to scenery—"

"Ah!"

"You fancy that's a poser, eh? I know the man we want—a young German chap that knows all about the 'new' scenery. He's out of a job now, and would be tickled to join us at the wage of a house-painter. You see, his heart's in it. We shan't attempt big scenic productions, as a matter of course. We're not competing with Klaw and Erlanger; in fact, we want nothing to do with 'em at all. Our attention will always center in the play, and never in the scenery or costumes or actors. Happily, this modern 'art' scenery is simple and inexpensive—if you know how. The Irish Players made beautiful scenes by boiling down old programmes! It's the same with the new lighting. There's nothing like the Fortuny system, artistically; and it reduces the electric bill as well."

"Simplicity, economy—they're apparently to be your watchwords."

"Bear our motto: 'To differ as widely as you will permit us from the aims and methods of the long-run speculators who control the American Theater.' On the other hand, there will be nothing outré about us, nothing esoteric. Which brings us to the question of repertory—our widest difference from regular stock. In selecting a play for presentation, we'll ask: primarily, is it true to life and is its author sincere; secondarily, will it be dramatically effective from our stage and can we feasibly produce it? Numerous excellent plays we cannot consider, obviously; they may be 'too good' for us, if you will. 'Lear,' 'The Seagull,' 'Pelléas and Mélisande,' 'Phantoms,' 'Waste'—even though we were capable of them, our audience would hardly be."

"No doubt, no doubt."

"Nor shall we descend to the other extreme. The desiccant specimens to be found in Lacy's and French's old 'acting editions'—ah, there you have your genuine, simon-pure closet-drama!—with such we will waste no time. The resuscitation of antediluvian melodrama we must leave to the millionaire magnates of Manhattan. We do not intend to conduct a moving-picture museum."

"Don't crow, old man—yet."

"And, naturally, we shall not attempt to reproduce any of the 'knockout hits' of the century that are each year crowding one another into the morgue. But in our season of thirty weeks, we—"

"Thirty weeks! Great Scott: surely, you haven't decided on plays for thirty weeks ahead, already!"

"Certainly—and half a dozen extras, in case of non-releases. Took me about a day to make the selection, too; there's such a superabundance to choose from. I have my tentative list here. We'd open fire with 'The Truth,' which is generally considered to be Fitch's best play; and he is, thus far, the foremost American playwright, though that may not be saying much. Yes, I think that would be an effective opening-bill; not too ambitious and not too popular. Next, 'The Younger Generation,' by Houghton, a wise comedy of the sort bound to be appreciated by an audience of the Central States. Then, I think, MacKaye's 'Scarecrow'—his most suitable for us, and a really American play. It failed on Broadway; it will 'go' in stock."

"Provided it be competently performed."

"To follow, 'A Doll's House.' Not by far the best of Ibsen, you note. I haven't selected 'Rosmersholm' or 'The Master Builder.' The Master Norwegian is still a bit ahead of our procession—as was tragically evinced not long ago by the theater departments of certain Manhattan

newspapers. But 'A Doll's House' will get across without difficulty; its theme is popular. Later in the season I shall attempt 'The Wild Duck,' which is one of my favorites in the whole realm of dramatic literature. That's about as strong as we'll go, I dare say. I anticipate no particular trouble even with the 'Duck'; its humanity, characterization, humor, will carry it far."

"Yes, I saw it done once by a society of novices: even they couldn't kill it. I'll drop around when you put on the 'Duck.'

"Ibsen is essentially actable. I mean to include 'An Enemy of the People,' too. And then, unsuccessfully, Besier's 'Don'; 'Chains,' by Elizabeth Baker; 'Her Own Way,' by Fitch—not a bad romance, and a golden opportunity for the most winsome of our actresses: stock patrons, you know, frequently come to see the actors rather than the play; they know no better yet. And this weakness of theirs really redounds to our advantage. The play's always the thing, no doubt; but another 'thing' is to get your people to the play. A traveling troupe couldn't put on the grade of drama making up our staple and pay its way through a circuit of week-stands. We shall be glad of the popularity of our actresses, so long as they are also capable, industrious and sincere. The Salvation Army sends its prettiest lieutenant out into the crowd with the tambourine. Of course, in time we might be able to educate our—"

"No, Elegy; that were impossible. And an' way, who wants to be educated away from the charms of young womanhood!"

"The 'Father': Strindberg's tragedy, yes. Will they stand for it? Frankly, I'm uncertain. It'll go with an elect audience, I know; I've seen it. The so-called 'sensational' element might be the making of it. It's worth doing, though, even at a slight loss; small cast and single set; and our regulars will be on deck, you see. We'll follow it with 'The School for Scandal,' modern dress, which I have known to go strong in stock; or 'Goldoni's' 'Fan,' or Wilde's 'Importance of Being Earnest.' Hauptmann will be represented by 'The Reconciliation'; Sudermann, by 'Home'; Galsworthy, by 'The Pigeon' and 'The Silver Box'; Shaw, by 'Candida'—"

"Um—not bad, not bad."

"You see, I want to please the shopgirl without offending the professor; which in the theater, you must admit, is often a pretty ticklish affair."

"You can't expect to hit the bull's-eye every shot."

"Of Pinero, I've included 'Preserving Mr. Panmure' and 'Mid Channel.' The most feasible of Brieux, I think, are 'Blanche' and 'The Three Daughters of Mr. Dupont.'

"A great play—it ought to go easily."

"Karen Blixen," the intensely modern problem-play, but nothing recondite about it, of the Dane-Swede, Bergstrom, 'Change,' by Francis, the Welshman—which failed so eloquently in New York a year ago. It will be understood in the West. Masefield's 'Nan'; Björnson's 'Gauntlet'; 'Her Husband's Wife,' by Thomas, A. E. Nothing chanvinistic about my choice, eh?"

"Your neutrality is sweet and commendable, certainly."

"I've also set down Echegaray's 'Great Galeoto,' Lessing's 'Minna,' and Gogol's 'Revizor.' And for a double-bill I've underlined Molière's 'Doctor by Compulsion' and Holberg's 'Jeppe of the Hill.' Classics? They're side-splittingly comic, our patrons will reply."

"Yes, yes; I agree. And minus royalty, too!"

"For Bill's birthday week we'd put on 'Much Ado,' with simplified scenery and Easter we'd run 'The Servant in the House,' Christmas week a bill of one-actors; 'The Return of Christmas,' by J. K. Bangs; Syng's 'In the Shadow of the Glen'—"

"Ah, was ever written a more delightful one-acter!"

"Middleton's 'Tradition'; 'The Constant Lover,' by Franklin; and an original piece to be written by some citizen of the community."

"More advertising, and no royalty?"

"You've said it. I plan to give at least one other week to short plays. This time: Strindberg's powerful one-act tragedy of divorce, 'The Link'; Björnson's two-act comedy, 'The Newlyweds'; and the 'Salomé' of Oscar. This last, to be a sort of compliment to our scene-designer: I saw it once in Paris. I look for big business this week. But the daughter of Herodias that we shall present will bear no kinship to those who have been gyrating in variety."

"Oh, naturally."

"For our farewell week we shall produce an original full-length prize play—the prize to consist of the free production, the piece to be the work of a resident of the city. 'Punch' plays will not be considered."

"Ah,—and so that makes thirty?"

"Approximately. But in my reserve list."

"No, no; that's enough: I've got your idea."

"Very well."

"I'm sorry, Elegy—but I'm afraid you can't make it pay."

"Look here, Svenski! The first moment I perceive that they're not going to back me up, that I'm facing fiasco, d'you know what I'll do?"

"N-nothing r-rash, I hope!"

"I'll simply make 'em pay for it pay for it!" I'll reorganize the whole shebang into a thing so egregiously commercial and lucrative that it will make the most saffron stock Harlem has ever harbored look like—like—the Abbey Theater of Dublin! And then—then—"

"Suicide?"

"I'll simply sell out, and transplant my experiment to some worthier town."

All this talk took place on a bright morning, last Spring, along the seaboard of Santa Barbara.

I met Elegy again the other evening, at a club, in the unkindlier clime of San Francisco.

"How about the ideal playhouse?" I asked.

"Eh? The ideal—?" He stared at me blankly.

"Miramar," I suggested,—"Santa Barbara."

Gradually a light came into his eyes and he smiled. "Oh—that! Ha-ha-ha! But I bet I could have gone through with it—if I'd had the mind!"

Could he?

## REHEARSE GOODMAN PLAY

Cast of New Miller Production Includes Ernest

Trux, Leonore Ulrich and Janet Dunbar

Rehearsals have begun of "Just Outside the Door," a new play by Jules Eckert Goodman to be presented by Henry Miller, in association with Klaw and Erlanger.

The cast includes Leonore Ulrich, Janet Dunbar, Lizzie Hudson Collier, Julia Mills, Elliott Dexter, Ernest Trux, Frank Kemble Cooper, David Glassford, Frank Losee and William Norton. The action of the play is laid in this country at the present time.

## DRURY LANE PLAY FOR MANHATTAN

"Stolen Orders," the melodrama which has been running at the Drury Lane in London for two years will be presented at the Manhattan Opera House in Sept.

The entire production, including one hundred and thirty-six actors with speaking parts will be brought over. The play shows a submarine and dreadnought in action, the destruction of a Zeppelin by an aeroplane and other scenic specialties.

F. Newton Lindon, representing Arthur Collins, arrived in New York last week from London bringing designs for the alterations of the Manhattan Opera House stage. Ernest Dauban, stage director of the Drury Lane, will arrive this week.

## NEW SHUBERT CORPORATION

The Shubert Consolidated Enterprises Inc., of New York city, was incorporated with the Secretary of State on Aug. 3. The company is capitalized at \$300,000 and is authorized to "build, lease and maintain theaters, to encourage and cultivate a taste for musical and dramatic art and engage in a general theatrical and amusement business." The directors are: Helen White, Meyer Klein, Emanuel L. Klein, Harry Diamond, John A. Morris, and Alexander Werner.

## ANDERSON LEFT \$237,233

Max C. Anderson, partner in the Shubert-Anderson Company, one-time owners of the Hippodrome, left an estate valued at \$237,233, according to an inventory filed Aug. 4 in the Surrogate's Court. Mr. Anderson died on March 8 last.

A part of the property consists of securities of theatrical enterprises. One certificate of indebtedness of the B. F. Keith New York theaters is valued at \$8,000 and 900 shares of stock of the same corporation are appraised at \$22,000.

## MACGREGOR BEGINS REHEARSALS

Edgar MacGregor, who recently returned from Rochester, N. Y., where he directed a summer stock company, has begun rehearsals of Frank Mandel's new farce, "Sherman Was Right," for H. H. Frazee. A few weeks later Mr. Frazee will produce a new farce by Max Marin called "Are You My Wife?" and a new comedy by Edward Peplé, in which Osa Waldrop is to be featured.

## UNDER FIRE TO-NIGHT

Rob Cooper Megru's war play, "Under Fire" will be presented at the Hudson Theatre to-night instead of Labor Day, as originally announced. In the cast will be William Courtney, Frank Craven, Violet Henning, Edward Morrison, Henry Stephenson, Felix Krems, Phoebe Foster, and others.

## COLLIER TO DIRECT PRODUCTION

May Irwin has made arrangements to have her new comedy "No. 13 Washington Square," by Leroy Scott, produced under the direction of William Collier. Miss Irwin, who was last seen in New York two seasons ago in "Widow by Proxy," will open her engagement at the Park Theater, Aug. 23.

## CONEY ISLAND MARDI GRAS PLANS

The Coney Island Mardi Gras will be held Sept. 13 to 18. This year's celebration will be conducted along lines similar to the annual carnival at New Orleans. A mammoth pageant will be given each evening with the exception of Saturday, when it will be held in the afternoon for the benefit of children. On Saturday night, Sept. 18, the regular Summer season will be concluded.

## GAIETY OPENS TO-NIGHT

The Gaiety Theater will open the new season to-night with Moffatt and Pennell's production of "Search Me," by Augustin MacHugh. The scene of the new farce is laid in the country seat of a retired English barrister just outside of London.

## TO REVIVE OLD OPERETTAS

Bella Alten to Head Notable Company in "Die Fledermaus" and "La Belle Helene"

Percy Hammond is authority for the statement that elaborate revivals are planned of Johann Strauss's "Die Fledermaus" and Offenbach's "La Belle Helene," with Bella Alten at the head of a cast of light opera notables.

The last revival of the Strauss masterpiece took place at the Casino Theater three years ago, where it was given as "The Merry Countess," with a new English libretto by Gladys Unger, and with Jose Collins in the prima donna role. In the new revival the original libretto will be used.

"La Belle Helene" was last revived in this country in 1898 with a company which included Lillian Russell, Edna Wallace Hopper, and Thomas Q. Seabrook. The settings designed by Max Reinhardt for the Berlin and Vienna revivals of the operetta will likely be imported.

Miss Alten, who was for some seasons a member of the Metropolitan Opera Company, was last seen in New York in the name part of the "all-star" revival of "Robin Hood" at the New Amsterdam Theater, in the Spring of 1912.

## HER STAGE DAYS OVER

Ill Health Prevents Julia Marlowe from Ever Appearing on Stage Again

Julia Marlowe will never appear again on the stage, according to a statement recently issued by her husband, E. H. Sothern, at Litchfield, Conn., where they are spending the Summer.

"My wife has absolutely retired," said Mr. Sothern. "Her illness has made it impossible for her to play. She has completely broken down. It is too great an effort for her to try again. The price is too high. It isn't worth it. I am beginning to feel that the strain on my vitality is much greater than formerly."

Mr. Sothern will open his season at the Booth Theater in Sept. in "The Two Virtues," by Alfred Sutro.

## MRS. WHEELER TO ACT AS SHOW GIRL

Mrs. Albert Gallatin Wheeler, who before her marriage in 1898 gained fame as Claudia Carlsdorff with Frank Daniels in "The Idol's Eye," will return to the stage this Fall as a show girl. She will be seen in "Cousin Lucy," in which Julian Eltinge will star. Mrs. Wheeler explains her action as a case of necessity.

"My suit for \$16,000 is pending in the Appellate Division," she says, "and my husband is \$3,000 behind in his payments of alimony, so that there is only one thing for me to do in order to live."

Mrs. Wheeler last March successfully defended a suit for divorce brought by her husband. At that time Supreme Court Justice Greenbaum granted her alimony of \$900 a month.

## DEATH OF MELVILLE STEWART

Melville Stewart, who has been impersonating Kaiser Wilhelm and David Belasco in the "Ziegfeld Follies," died suddenly of heart disease at his Summer home in Sea Gate, Aug. 5. He was getting into a boat with his wife when he complained of a severe pain and a moment later fell unconscious.

Mr. Stewart was born in London in 1868, and came to this country twenty-five years ago. Among the productions in which he has appeared are: "Floradora," "The Firefly," in which he sang the song hit "Sympathy"; "San Toy," "The Girl in the Train," and "Suzi." He leaves a wife and a son, Albert, fifteen years old.

## REICHER PLANS ACTIVE SEASON

Emanuel Reicher is planning an active season for the Modern Stage. His first offering will be Björnson's "When the New Wine Blooms." It will be produced about October 15. After playing a three months' engagement in New York, Mr. Reicher and his organization will go on a tour of three months, which will include a four weeks' season in Chicago.

It is reported Mary Shaw is considering an offer to play leading roles with Mr. Reicher.

## OBJECT TO "MARIE-ODILE"

LONDON (Special).—The Censor of Plays has received from the Westminster Catholic Association a protest against the licensing of "Marie-Odile." The protest describes the play as "grossly offensive to Catholics," and adds that "the reproduction of supposed incidents in a convent is misleading and calculated to give an entirely false impression."

## MARY ANDERSON GETS BEQUEST

Mary Anderson and her husband, Antonio Fernando de Navarro, are among the forty beneficiaries under the will of John L. Cadwalader, the lawyer, who died on March 11, 1914. Both receive bequests of \$5,000. Mr. Cadwalader, who was President of the Association of the Bar of New York and head of the law firm of Strong & Cadwalader, left a net estate of \$2,378,206.

## "ONLY GIRL" TO OPEN IN CHICAGO

Joe Weber's production of "The Only Girl" will open a road season at the Garrick Theater, Chicago, Aug. 29.

## THE FIRST NIGHTER

## "THE BLUE PARADISE"

A Musical Play by Edgar Smith. Based on a Viennese Operetta in a Prologue and Two Acts. Staged by Benrimo and Produced by the Messrs. Shubert at the Casino, Aug. 5. German Book by Leo Stein and Bela Jenbach. Music by Edmund Eyster. Additional Numbers by Sigmund Romberg. Lyrics by Herbert Reynolds. Musical Numbers, Ensembles, and Dances Staged by Ed Hutchinson.

Mizzi, flower girl..... Vivienne Segal James Billings  
Arlie Oliver..... James Billings  
The Meister..... William Belton  
A Lady Guest..... Carolyn Burke  
A Diner Guest..... Eugene Hohenwart  
Franz, a waiter..... Otto Schrader  
Josef Stransky..... Walter Armin  
Hans Walther..... Robert G. Pitkin  
Justus Humpel..... Teddy Webb  
Rudolph Stoeger..... Cecil Lean  
A Tourist..... James Billings  
Head Waiter..... Harry Holly  
Head Porter..... Otto Schrader  
Second Porter..... William Belton  
Hazel Jones..... Cleo Mayfield  
Gaby..... Vivienne Segal  
Rudolph Oberdorfer..... Ted Lorraine  
Director of Hotel..... Joseph Dillon  
Second Tourist..... Frank Wayne  
Third Tourist..... Richard Melbourne  
The Eight Chaperons..... Misses Barclay  
O'Shea, George, Blanchard, Harrison, Davidson, O'Brien, Burk  
Mrs. Gladys Wynne..... Frances Demarest  
Page Boy..... Carrie De Noville  
Vera, an actress from the Hoff Theater..... Hattie Burks  
Baron Von Schlegan..... James Billings  
Chef..... Eugene Hohenwart  
Duke Von Schlegan..... Carolyn Burke  
Countess Von Schwartzkopf..... Buntz Davidson  
Countess Von Housman..... Betty Barclay  
Baron Von Hahn..... Gertrude Harrison  
Waitress..... Gladys O'Brien  
Flower Girls, Fruit Venders, Cabaret Dancers, Students, Officers, and Guests in the Blue Paradise Garden, Porters, Bell Boys, Maid, Guests, and Tourists in the Ring Hotel.....  
Prologue.—Blue Paradise Inn. Act I.—The Ring Hotel. (Twenty-four years later.) Act II.—Blue Paradise Inn. (Twenty-four years later.)

Beneath a gay and frivolous exterior, as the Bumboat Woman would say in "Pinocchio," there lurks a serious purpose in "The Blue Paradise." And while American players seldom catch the spirit of a Viennese operetta—that charming combination of sentiment and gaiety—Mr. Cecil Lean and the company surrounding him proved very acceptable in the new musical offering with which the season was ushered in at the Casino.

Eyster's enchanting light music contributed materially to the excellent impression. Three or four numbers stand out with conspicuous distinction as pleasing additions to the home repertory of singable lyrics. Among the most popular is "Auf Wiedersehen," a pretty bit of sentiment which is repeated with good effect. There is also a cheering, drinking song in the first act, entitled "Here's to You, My Sparkling Wine," and a stirring number, "Vienna, Vienna."

We are glad that the adapter did not try to "adapt" the work by Broadwayizing it, but leaving it fairly within the original atmosphere. Still, the leading character is an American, and one of the breezy Western type we naturally associate with Chicago.

This character is Rudolph Stoeger—true, a haphazard, but in the guise of Mr. Lean as fresh and full of ginger as a charge of dynamite. In the prologue Rudolph, the son of a Vienna millionaire, foregatheres with his student friends in the illuminated gardens of the Blue Paradise to say farewell on the eve of his departure for America, where he is to make his own way and cease being a merry blade with no object in life. Nothing tempts him save a deep fancy for Mizzi, the flower girl of the Blue Paradise Inn, who is heart-broken over his departure. Here we get the "Auf Wiedersehen" duet as Rudolph unclasps her arms and hastens away.

After twenty-four years Rudolph again returns to Vienna, and puts up at the finest hotel, where he spends money like a grand duke. He has prospered in the rubber business in partnership with an American named Wynne. The partner has died and bequeathed to him his widow, Gladys. In order that they may marry and continue prosperously in rubber, Gladys, who is a fine sort of woman, chic and fashionable, is devoted to Rudolph and follows him to Vienna. But Rudolph has never forgotten Mizzi, and hopes to find her again after all these years. He also wants to visit the Blue Paradise Gardens again. Ignorant of the fact that the former popular resort is now the private home of one of his old friends, Justus Humpel, whom he remembers as a well-doing student who always declared that in his house the husband would rule the roost and who now complains that he is not allowed to speak without being asked by his termagant wife.

Seeing his anxiety to visit the Blue Paradise again, Rudolph's old friends determine to reproduce the festivities of his parting night without removing his ignorance. So the last act takes us again to the familiar scene of act one with everything and everybody, except Mizzi. Rudolph has a joyful time, but the remembrance of his old sweetheart haunts his memory.

Gladys has meanwhile discovered what all this, and being a very sensible woman, decides to make short shrift of applying a cure. By accident she overhears Humpel's daughter, the mother is temporarily absent from town, singing "Auf Wiedersehen," and

induces her to dress herself in the gown of a flower girl. So disguised, the young girl, who is desperately woosed by Rudolph's nephew, sings the song as Rudolph sits in a fit of abstraction alone in the garden. No sooner does he hear the song and notice the striking resemblance of Gaby to Mizzi than he pounces upon her in a frenzy of love until the poor child is almost frightened to death. Explanations are now in order, and Rudolph discovers that Humpel's scolding wife and Gaby's mother is none other than his adored Mizzi. He is thoroughly cured. He takes to his bosom the widow of his deceased partner, Gladys, and announces that he will leave for the United States on the first steamer.

Mr. Lean is giving an excellent performance as Rudolph. He has the Western breeziness and gumption, and he dominates the situations by his hearty personality and infectious comic grin. He also sings well the numbers allotted to him, and makes a hit in a patter song of his own, called "They Croon in the U. S. A." Vivienne Segal is most charming, first as Mizzi and then as Gaby, and two excellent impersonations are to be credited to Frances Demarest as Gladys—she is a Juno-esque Gladys, and sings well, besides—and Cleo Mayfield in a ridiculously amusing bizarre role, that of a Chicago telephone girl, Hazel Jones. Otto Schrader scored a hit in a bit of character acting as the old waiter, Franz, and Teddy Webb proved amusing as Humpel, the hen-pecked. Ted Lorraine was prominent in some graceful dances with Miss Burke and was very pleasing as Rudolph's nephew.

## "THE GIRL WHO SMILES"

A New Musical Comedy in Three Acts by Paul Hervé and Jean Briquet. English Version by Adolf Philipp and Edward A. Paulton. Presented by the Times Producing Corporation and Staged by Ben Teal, at the Lyric Theater, Aug. 9, 1915.

Paul Fabre..... William Danforth  
Anatole..... Paul Decker  
Marie..... Natalie Alt  
Pauline Legarde..... Marie Fanchonetti  
Madame Bouliere..... Jennifer Dickerson  
Therodore..... Ralph Bunker  
Hortense..... Lillian Shuster  
Alphonse Duttier..... Fred Walton  
Francois Dechaneille..... George Baldwin  
Rudolf Tapine..... Joseph Phillips  
Pierre Renaud..... Paul Hyde Davies  
Clerisse Luniere..... Grace Leigh  
Fogere..... Nace Bonville  
Elsa Garrette, Irene Hopping, Grace de Wolfe, Dorothy Dunn, Marie McDonald, Eva Stuart, Lillian Starr, Natalie Vincent, Jack Sears, John Young, James Whelan, C. Dunham, Jr., and Claire Lawrence.

If the word "charming" were not over-worked to apply to anything from Barrie comedies to soaps, one would be tempted to use it for "The Girl Who Smiles." The new musical comedy at moments gives genuine pleasure, and the composite effect, particularly toward the end, is thoroughly pleasing. Separate elements, when analyzed, appear commonplace now and then, but they have been cleverly compounded, sweetened to taste, and the result looks like a Broadway success.

This is a musical play done something in the manner of their earlier hits, "Adele," "Alma, Where Do You Live?" and "The Midnight Girl," by gentlemen bearing the names of Paul Hervé, Jean Briquet, Edward A. Paulton, and Adolf Philipp. It is easier to bunch them all under the name of Philipp, for he it is who discovered the knack in his out-of-the-way theater of assembling easy-going tunes around a story and producing light musical comedy. But the name of Ben Teal should be added now that Mr. Philipp's plays appear on Broadway, for Teal staging helps greatly to give the general pleasing effect of "The Girl Who Smiles." Just as it helped with "Adele." And two other important factors should be added at once, the singing of Natalie Alt and the eccentric comedy of William Danforth, which have done just as much for the new play as they did for "Adele."

The story of "The Girl Who Smiles"—which, by the way, is a commonplace title for this production—begins in the old strain of a quarrel between a wealthy father and his children. His daughter is ordered to marry a nincompoop with money, and her brother is ordered to marry the nincompoop's sister. Then comes an artist to this country home, and Marie, the maiden about whom the story revolves, falls in love with him. She wants to learn how to smile, and the artist tells her the place to learn is Bohemia. He departs, and at the end of the act we see her leaving also, for Paris. The next act is in the Latin quarter, and Francois, the artist, is about to be thrown out of his studio. Marie, through the landlord, buys a painting for a thousand francs, and Bohemia celebrates. Then the secret comes out that Marie paid for the painting. Francois objects, they make up, and she is just smiling when in comes her father. She chooses the artist in place of her father. The next act is back at the country home eighteen months later. Marie and Francois have been living happily married all this time. Francois has just won a prize in Rome, and they have a baby. Last scene of all is the reconciliation with father, through the baby boy.

From this bare outline it will be seen that Mr. Philipp has made an advance over his earlier works, an advance toward a neater and more attractive story. In other

induces her to dress herself in the gown of a flower girl. So disguised, the young girl, who is desperately woosed by Rudolph's nephew, sings the song as Rudolph sits in a fit of abstraction alone in the garden. No sooner does he hear the song and notice the striking resemblance of Gaby to Mizzi than he pounces upon her in a frenzy of love until the poor child is almost frightened to death. Explanations are now in order, and Rudolph discovers that Humpel's scolding wife and Gaby's mother is none other than his adored Mizzi. He is thoroughly cured. He takes to his bosom the widow of his deceased partner, Gladys, and announces that he will leave for the United States on the first steamer.

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In addition, "The Girl from Utah" was revived, for a brief engagement, at the Knickerbocker Theater, Monday night, and "The New Henrietta" returned for a brief season before beginning its third road season.

## THEATRICAL SEASON OPENS WITH MANY NEW PRODUCTIONS

Seven Pieces Produced or Revived This Week—Many Plays in Rehearsal

The theatrical season of 1915-1916 is now in full swing. It may be said to have begun officially on July 29, when "The Last Laugh" was produced by the Shuberts at the Thirty-ninth Street Theater. On last Thursday night "The Blue Paradise," the first musical play of the year, had its presentation at the Casino.

This week no fewer than five new plays are scheduled for production. Included in this list are "The Girl Who Smiles," a musical comedy, at the Lyric; "The Boomerang," a comedy, at the Belasco; "Under Fire," a drama, at the Hudson; "Search Me," a farce, at the Gaiety, and "Some Baby," a comedy, at the Fulton.

In addition, "The Girl from Utah" was revived, for a brief engagement, at the Knickerbocker Theater, Monday night, and "The New Henrietta" returned for a brief season before beginning its third road season.

Next week but three new plays will be seen: "Common Clay," at the Republic; "Mr. Myd's Mystery," at the Comedy, and "Rolling Stones," at the Harris. The first two will have their premieres on Monday night, while "Rolling Stones" will be produced on Tuesday night.

On Aug. 23, May Irwin will produce her new play, "No. 13 Washington Square," by Leroy Scott, at the Park Theater.

Among the plays in rehearsal are "Just Outside the Door," by Jules Eckert Goodman, which Henry Miller will present in association with Klaw and Erlanger; "The Missing Link," by Charles W. Goddard and Paul Dickey, which Charles Dillingham will present at the Globe, with Elsie Janis in the stellar role; "Town Topics," which Ned Wayburn will shortly produce with a larger cast, and "Brother Masons," which H. H. Frazee will offer, with Frank McIntyre in the leading role.

Stewart, for the faithful manner in which he had devoted himself to the business of the Association during the absence of his official associates.

An official letter from Mr. James A. Barr, Director of Congresses of the Panama-Pacific International Exposition, was submitted by the corresponding secretary. In it Mr. Barr said, in part:

"Permit me to extend my hearty congratulations on the very successful meeting held in San Francisco by the Actors' Equity Association. The meeting in the Court of Abundance, on July 9, was one of the most striking that has ever been held within the Exposition grounds.

As you know, it has been our desire to give special recognition to the various professions and to all lines of distinctive thought. It has seemed to me that such a meeting, under such conditions, recognizing at an international exposition the great work that is being done by members of your profession, would be especially worth while. I am glad indeed that the meeting was so successful."

That the A. E. A. is making headway in its purpose to inculcate a truly professional spirit in the minds of all of its members, there is frequent evidence. The office is almost daily queried by some actor as to what his full duty may be when asked to supersede a fellow member in an engagement. Of course our answer is that no actor should accept any position until he is sure that he has a clear right to it. He must learn if the one he is to follow has been treated justly before he consents to take his place.

Miss Olive Oliver remained in California until July 29, on which date she read before the fourteenth International Lord's Day Congress a paper Mr. Bruce McRae had prepared, entitled "Freedom from Sunday work."

Otis Turner, a prominent film director at Universal City, Cal., delivered a strong speech at our meeting in Los Angeles in which he declared that it is as important that all actors in "pictures" should become members of the A. E. A. as it is for one on the speaking stage. To prove it, Mr. Turner produced five dollars and asked for an application form.

By order of the Council,  
HOWARD KYLE, Cor. Sec.

## "MEDEA" AT N. Y. U.

The Art Drama Players presented the Euripidean tragedy, "Medea," on the afternoon and evening of Aug. 3 at New York University, with Madame Agatha Barescu, the Roumanian tragedienne, in the title-role. Because of threatening weather the reproduction of the play was given indoors instead of on Battery Hill under the open sky, as had been arranged.

Madame Barescu gave a strongly emotional performance of the Grecian heroine, who, after being forsaken by her husband for the charms of Creusa, devotes her life to an attempt to regain his love. Though Madame Barescu spoke with a German accent the audience had no difficulty in following the lines of the classic. The Légué version of the play was used.

Among the other members of the cast who gave admirable renditions of their roles were Louise Van Wagenen, Thomas Mitchell, Arvid Paulsen, Alfred Shirley, Bonny Kyle, and Georgia Wilson. A prologue was spoken by Ruth Helen Davies. A feature of the performance was the sacrificial procession in the first act.

"Medea" was repeated on Friday and Saturday nights at the People's Theater in the Bowery.

## PLANS COMPLETE FOR BALLET TOUR

The Metropolitan Opera company announces that arrangements have been completed for the tour and transportation of the Serge de Diaghilev Ballet Russe, following its season of four weeks at the opera house.

The organization will have three special trains of ten cars each. Two private cars being allotted to Diaghilev, Nijinski, Nokine, Fokina, Karsavina, and the other principals; eight Pullmans for the company, musicians, and staff, and twenty baggage cars for the Bakst settings.

After Mr. Kyle had rendered a report of the meetings that were conducted for the A. E. A. in San Francisco, July 8 and 9, and at Los Angeles, July 19, the Council passed resolutions of praise and thanks for the fine service rendered our cause in California by Miss Olive Oliver and Messrs. James Neill, William H. Crane, and Otis Turner. The secretary was instructed to send a copy of the respective resolutions to each of the members named. A special and hearty vote of thanks was given the recording secretary, Mr. Grant

## TO DIRECT THEATER

Grace George to Head Permanent Playhouse  
Company and Control All Productions

Grace George (Mrs. William A. Brady) will actively assume the direction of her own theater, the Playhouse, during the coming Fall and Winter. Miss George will be in complete control, according to an announcement made by Mr. Brady, selecting her own plays, choosing her players and making all productions under her own personal direction.

"When I built the Playhouse," says Mr. Brady, "I had in mind the formation of a permanent acting company upon the lines adopted by the late Augustin Daly at Daly's Theater and subsequently by Daniel Frohman at the old Lyceum. This organization was to have been led by Miss George, who had recently registered a most exceptional success in 'Divorcons' in London, and another as 'Lady Teazle' in the revival of 'The School for Scandal' at the New Theater in New York.

Indeed, this was the chief animating purpose that carried the Playhouse to completion, and it may be recalled that a tentative announcement in this direction was issued at the time of the opening. But while the plan was developing 'Bought and Paid For' was produced with such success that to have withdrawn it would have been an act of business madness, and following this play 'Little Women' carried the theater to the end of its second year, compelling the temporary abandonment of the project.

This outcome, however, has its compensating feature, since it has enabled the final placing of the undertaking upon a foundation of absolute financial security, eliminating all possible anxiety on that score and enabling Miss George to have complete freedom from any possible fetters in the fulfillment of her artistic aims.

A number of plays have already been selected for the season's series. Of these several are new, while the programme is to embrace a number of revivals. One point of significance is that no production will receive more than four weeks of consecutive performances, while those most in demand will be repeated on single nights during the season.

The offerings decided upon at this time include a Molière comedy, a play by John Galsworthy, another by George Bernard Shaw, a comedy by Pinero, 'The New York Idea,' by Langdon Mitchell, 'The Liar,' by Henry Arthur Jones, 'The School for Scandal,' two recent successes from the Comédie Française, and one classical play in addition to two new works by American authors.

## SPRINGFIELD MAYOR IS CENSOR

SPRINGFIELD, MASS. (Special).—The Corso Payton Stock company planned to put on 'The Lure.' It will not do so. The mayor objected. The same gentleman said 'Nay,' a short time ago when 'The Clansman' was proposed, and he has intimated that 'The Birth of a Nation' would not be welcomed here. But he is allowing the Payton company to announce 'The Easiest Way' for the near future. Thereby he shows an advance over some of those Boston mayors.

The Payton company put on 'Officer 666' last week with great success. Willard Dashiel came into the cast again to play Captain Stone.

## LILLAH McCARTHY WILL RETURN

Lillah McCarthy is going to return to America in the Fall, after all. She will play her original roles of Lavina in George Bernard Shaw's 'Androcles and the Lion' and the dumb wife in Anatole France's 'The Man Who Married a Dumb Wife,' which will be presented in the principal Eastern cities by Miss McCarthy, Granville Barker, and Percy Burton. Practically the entire original casts have been re-engaged.

## LAURA COWIE IN LONDON

Miss Laura Cowie, who will again be seen as leading woman for Sir Johnston Forbes-Robertson during his forthcoming American tour, appeared as Anne Boleyn in the all-star cast which recently presented 'Henry VIII' in London for the benefit of the King's Pension Fund for Actors. Miss Marie Lohr had consented to play this role, but, hearing that Miss Cowie, who acted the character in Herbert Tree's last revival of the drama, had returned to London after her tour with Forbes-Robertson in America, Miss Lohr at once gracefully suggested that she should be asked to resume the character.

## "ALL OVER TOWN" TO TOUR

"All Over Town" closes at the Chicago Garrick on Aug. 28, going on the road immediately. The musical comedy opens at the Davidson in Milwaukee. Changes are being made in the cast: Roy Atwell being replaced by Herbert Williams, Walter Jones by Frank Moulan, and Richard Taber by Fred Santley, a brother of Joseph Santley, the star of the piece.

## "HOME AGAIN" IN REHEARSAL

"Home Again," Thomas Loudon's three-act comedy in which James J. Corbett will put the stellar punch, went into rehearsal at the Thirty-ninth Street Theater on Monday, under the direction of B. Iden Payne. The piece will be produced at the Cort Theater in Atlantic City on Aug. 30. The cast numbers Rosamond Carpenter, Helen Ely, Elizabeth Valentine, Gason Mervale, and Thomas Walsh.

## OLIVER MOROSCO'S PLANS

Five Productions Scheduled for Presentation Before Christmas—Two Plays by the Hattons

Oliver Morosco announces five new productions to be made in New York before the holidays. The first offering will probably be Louis K. Anspacher's three-act comedy-drama, 'The Unchaste Woman,' scheduled for production about Oct. 1. Engaged for the drama are Emily Stevens, Christine Norman, H. Reeves Smith, Hassard Short, Louis Bennison, and Lillian Elliott.

"So Long Letty," a musical play by Mr. Morosco and Elmer Harris, with music by Earl Carroll, which Mr. Morosco produced in Los Angeles, with Sidney Grant and Charlotte Greenwood in the leads, is due to arrive late in October.

The other productions are Avery Hopwood's "Sadie Love," "The Song Bird," by Frederick and Fannie Hatton; "Upstairs and Down," a satirical comedy, also by the Hattons, and a new play for Peggy O'Neill, who has been playing Peg in "Peg o' My Heart." Marjorie Rambeau will likely be starred in "Sadie Love." It will be produced in November. A prominent young male actor, whose name is a secret, has been engaged for "Upstairs and Down," due about Dec. 1.

Two companies will be sent on tour again in "Peg o' My Heart," one headed by Florence Martin and the other by Dorothy MacKaye, both of whom played the part last season, while "The Bird of Paradise," another of Mr. Morosco's enormous money-makers, will begin its fifth season on the road the last of this month.

## "THE GIRL FROM UTAH" RETURNS

Julia Sanderson, Donald Brian, and Joseph Cawthorne in "The Girl from Utah," returned to the Knickerbocker Theater last Monday night for an engagement of three weeks, preliminary to a tour of the principal cities not reached last season.

Among the new faces in the cast are Alfred De Manby of Daly's Theater, London, who is playing his original part of Lord Amersham, and Eleanor Henry, who has come over to reassume her role of Dora Manners.

Three new songs have been added, "Molly Dear, It's You I'm After," "If I Can't Be Captain I Don't Want to Play," and "Grown Up Children."

## IN THE LONDON MUSIC HALLS

LONDON (Special).—When Gaby Deslys begins her tour of the provinces at the Olympia, Liverpool, at the end of August she will present for the first time a specially prepared sketch by Sir James Barrie and G. H. Boxill. The sketch will embody the popular Tommy Atkins scene from "Rosy Rapture." A novel setting has been arranged, the ordinary wings and painted back-cloth giving place to rich black velvet hangings relieved by a classic border in gold. The company will include Harry Pfeifer, and Bioscopé pictures will be shown while costume changes are being made.

The management of the Palladium has prolonged the engagement of Leslie Stuart and his daughter May, for a third week, owing to their success. It is most unusual nowadays for acts to be "held over" at the Palladium, and the extension of the Stuart engagement can be taken as a certain indication of their popularity.

## WALTER JONES IN "FULL HOUSE"

Walter Jones has been engaged by H. H. Fraze to head the road company of "A Full House," which goes on tour early in September. Mr. Jones will have the part of the burglar, in which Herbert Correll appears at the Longacre.

## MISS SEGAL IN PRIMA DONNA ROLE

Vivienne Segal, a young singer from Philadelphia, is playing the prima donna role in "The Blue Paradise." Mlle. Chaperine, originally scheduled for the part, is to be seen in a new production by the Shuberts.

## ASKS LEMOYNE ESTATE PAPERS

Justine Noyes, of 453 West Twenty-second Street, has filed an application in Surrogate's Court to be appointed administratrix of the estate of her aunt, Mrs. Sarah Cowell LeMoyné, who died July 17 at Lake Placid, N. Y. Mrs. LeMoyné left an estate estimated at \$500 personal property.

## PUNCH AND JUDY TO OPEN OCT. 11

The Punch and Judy Theater on Forty-ninth Street will open Oct. 11 with a new play, under the direction of Charles Hopkins.

## NEW SEASON AT THE BRONX

J. J. Rosenthal, manager of the Bronx Opera House, has announced that the theater will open its season on Aug. 28 with "The Yellow Ticket," which is to be followed by "On Trial," "Twin Beds," and "It Pays to Advertise."

## MLLE. DAZIE BREAKS ANKLE

CHICAGO (Special).—Mlle. Dazie broke her ankle during a recent performance of "Maid in America," and has been compelled to withdraw from the cast.

Mabel Hill has taken Mlle. Dazie's part in the production.

## Fiske O'Hara

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Damon Lyon has been active in summer work, giving recitals at Newport, Narragansett Pier, and Jamestown, R. I. At the latter place he gave a recital in aid of the Belgian sufferers with the assistance of Miss Irene Langford and Mr. Charles Keeler, of California, and Mary Pullman Shelton, of Dr. Hillis's church in Brooklyn. Paul and Arline Griffith (formerly Arline Wiseman) have been re-engaged for "The Blindness of Virtue" company for the coming season. Mr. and Mrs. Griffith returned on Aug. 10 to New York from Chicago, where they have been spending the summer at Mr. Griffith's home.

Lew Hearn has been added to the principals who will take part in Ned Wayburn's revue, "Town Topics." Arthur Evans will be the stage director of the production and Mildred Anderson the musical director.

John May, stage-manager last season for "Under Cover," has received an appointment in the English navy as Lieutenant on H. M. S. Diana.

Rosamond Carpenter has been engaged for a leading role in a new play which is to be produced by B. Iden Payne in New York in October.

Kirst Markham, a young Chicago actress who won high esteem in that city, has been engaged by Paul Armstrong for one of his dramatic sketches next season.

Alma Tell and Stanley Groom have been engaged for the new Augustin MacHugh farce, "Search Me."

Carl Randall, Lucille Cavanaugh, and Mac Murray recently introduced an Oriental dance in the "Follies."

Ethel Wright will return to "The Law of the Land" next season when Julia Dean appears in the play on tour.

Frank T. Pope, dramatic critic of the *Journal of Commerce*, is back in town after a two weeks' vacation at Branford, Conn.

Gertrude and Grace Shanley are spending the summer at their summer home at Jamaica, L. I.

Hellen Ely has been engaged for the Irish Theater of America next season.

E. D. Price is spending the summer at Jackson, Mich.

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# NEWS OF STOCK PLAYS AND PLAYERS



In New York and other places people were complaining a few days ago about the heat. But we read that out in Denver the companies at resorts have been seriously handicapped by the cold weather. Then they've had other varieties. That is something else once again. But the sad part of the story comes in the news that the company which John Harley, well known as a business-manager of big attractions from Coast to Coast, has been obliged to close his stock company at Ellitch's Gardens, just outside of Denver.

The Denver *Post*, among others, expresses regrets. It says that the three plays put on, "The Argyle Case," "The Third Party," and "The Affairs of Anatol," were excellently done. The dramatic editor of the *Post* was particularly pleased with the third, remarking: "Forest Winant, Charles Dow and the four young ladies participating in the 'Affairs' were admirable. They grasped the idea of the brilliant author, and they gave a deliciously artistic performance. I only wish the 'Gardens' season had opened with that delicately drollish trifle, played by exactly the same people. It would have been a start worth while, and in the theatrical race there is so much depending upon the first effort—the first impression. It is apt to make or mar an entire season."

Even if he did have to close, Mr. Harley did something worth while in producing "Anatol." We trust that the day will come when stock audiences will thoroughly appreciate such refined comedies. And we hope that their enthusiasm will survive even "rotten" weather.

## NEW OPERA IN ELMIRA

ELMIRA, N. Y. (Special).—Edwin T. Emery, director of the Royster and Dudley Opera company, rose to the dignity of an author when he offered that company in the first production of his new opera, "My Dream Girl," at Horick's Aug. 27. Good business. The music, by Sigmund Romberg, is tuneful and catchy and made a most favorable impression, but the book is draggy and will have to be changed considerably to please. Anne Bussert was seen and heard to advantage in the prima donna role of Marion Belmont, and Carl Gantvoort made much of the role of Harry Knight, a newspaper man. Leona Stephens was a lively Vivie De Waska, a vaudeville artiste, and contributed much glee to the production. Others who did well were Anna Boyd, Leonard Hollister, Peter MacArthur, R. H. Greenlaw, Edward Nalmy, Edwin T. Emery, Charles Tingle, Lillian Hagar, and John Barrett. An augmented chorus danced itself into favor and special scenery added attractiveness. Forty-five Minutes from Broadway, Aug. 9-14.

Excellent vaudeville and pictures drew large business to the Majestic and Colonial theaters, Aug. 2-7.

The new Lyceum Theater, under the management of Lee Norton, will open Sept. 2 with "Seven Keys to Baldpate."

J. MAXWELL BEERS.

## POLI PLAYERS IN SCRANTON

SCRANTON, PA. (Special).—"Help Wanted" was given by the Poli Stock Players, week of August 2, to the usual capacity houses. Mae Desmond has returned from her vacation and on her first appearance was given an enthusiastic welcome. As Gertrude Meyer she was charming and added many to her already large number of admirers. Selmer Jackson as Jack Scott did some of his best work, and is fast becoming a prime favorite. Arthur Buchanan as Jerold R. Scott had a part that fitted him, and he gave an excellent portrayal of the character. Edith Winchester, in her first appearance with the company, made a very favorable impression as "Wiggins." Morton L. Stevens, Kirwin Wilkinson, James Brennan, Helen Gillingwater, Elsie Southern, and Virginia Ackerman sustained their respective parts in a very able manner. The staging, under the direction of Augustin Glassmire, was excellent, and the scenery was very good. "Her Own Money" week of Aug. 9.

C. B. DERMER.

## COMSTOCK PLAYERS OPEN

ALBANY, N. Y. (Special).—The Comstock Players successfully inaugurated a season of stock productions at Harmanus Bleeker Hall August 2-7, appearing in a highly creditable performance of George M. Cohan's drama, "The Miracle Man," which pleased packed houses throughout the week. May Buckley and Jack Halliday, the co-stars of the company, were seen to splendid advantage in the leading roles and won a distinct success. They are destined to become popular favorites with the patrons of stock productions. Ray F. Comstock has carefully selected the members of this company of players. In addition to Miss Buckley and Mr. Halliday, he has chosen for the company: Don McMillan, Fred Forrester, Thomas Irwin, Theodore Kearwald, W. H. Gilmore, Miss Madge West, Margaret Lee, and Jessie Smith. This week, "The Third Party."

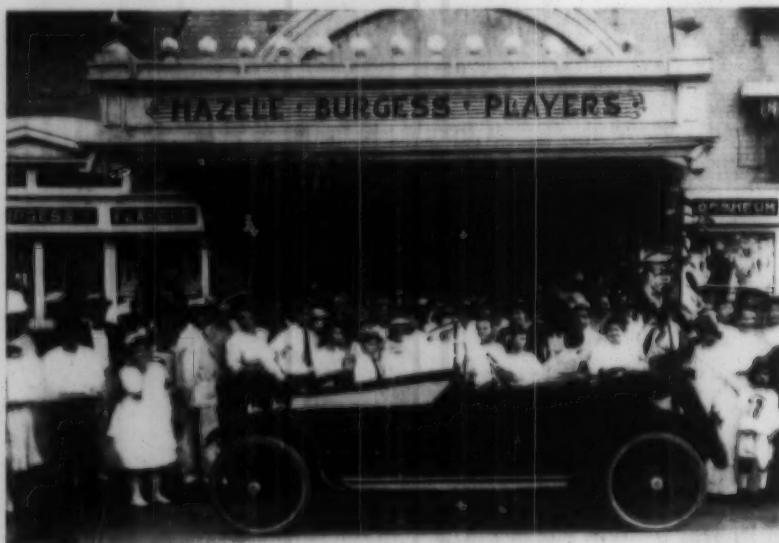
GEORGE W. HERRICK.

## STAMFORD, CONN.

STAMFORD, CONN. (Special).—The Forbes Stock Company, which is now in its fourth week, is playing to excellent business. With a city full of motion picture houses and the hottest kind of hot weather, the large houses are no small compliment to Gus Forbes and his excellent company in their ability to maintain successfully a Summer season of stock. Mr. Forbes is no stranger here, having broken the local stock record for big business several years ago. Caroline Morrison is another Stamford favorite because of careful and conscientious work. The leading woman, Corinne Cantwell, is a new-comer who has made an instantaneous

## SYRACUSE, N. Y.

SYRACUSE, N. Y. (Special).—The Valley Stock Co. played to full houses in "Little Johnnie Jones," and staged the best performances yet produced. Eddie Morris as Johnnie and Lillian Ludlow as the reporter could not have carried their parts better. Robinson Newbold as Wilson had a hard time on the stage finding good dispositions, but succeeded with the audience, as judged by the applause. The poor character of the weather dampened the receipts somewhat, but the size of audiences on the few clear nights we have had gives promise of a successful voyage to the end. "Alma, Where Do You Live?" and "Jumping Jupiter" are other bills. FREDERICK E. NORTON.



HAZEL BURGESS AND HER POPULARITY CAR.

Miss Burgess Was Awarded the Car in a Tampa Contest and She Moved Over In It to Jacksonville.

At a recent popularity contest in Tampa, Fla., Miss Hazel Burgess carried away the prize. To be exact, it carried her away, for just about that time the engagement of Miss Burgess with a stock company in Tampa ended and she journeyed to Jacksonville. She is now playing at the head of a company in the latter city. Her popularity continues, as evidenced by the crowd which fringes her car in the photograph shown. The picture was taken just after one of the matines at the Orpheum Theater.

William Boykin, THE MIRROR'S correspondent in Jacksonville, assures us that Miss Burgess has gained a following in that city larger than any other actress has gained with longer engage-

ments. She is to take a vacation in the near future, and then she will return to Jacksonville.

"Madame X" was the bill a week ago, and Miss Burgess surpassed herself. Many in the audience wept. Vernon Wallace did very good work as Raymond, and Bert Leigh and Ed Lawrence played comedy parts well. Sherley Marberry, Mary Kennedy, Florence Hill, Joseph Remington, Billie Scheller, Edwin Vale, H. Rickman, Norman Acker, and Clarence Chase did their usual good work. The scenic settings were splendid. Much credit is due Mr. Vale, the director.

This week Florence Hill appears in "Overnight." Underlined is "A Woman's Way."

## FROHMAN PLAYS RELEASED

Of great interest to the managers of stock companies and their patrons as well is the news that certain Frohman plays have been released for stock. Chief among these is "The Shadow," in which Ethel Barrymore appeared at the Empire Theater last season. Sanger and Jordan are agents. The critics were lavish in praise not only of Miss Barrymore's acting, but also of the play's intensity. This drama, written by Dario Nicodemi and transposed by Michael Morton, gives a splendid opportunity for a leading woman of emotional power. There is also an opportunity for the leading man in the part of the husband, played in New York by Bruce McRae.

Other Frohman plays given this last season on Broadway, and now released for stock through Sanger and Jordan, are: "The Silent Voice," "The Hyphen," and "The Prodigal Husband." Also there are announced "Diplomacy" and "A Celestial Case," both in new versions as they were revived at the Empire this last season.

## ST. PAUL, MINN.

ST. PAUL, MINN. (Special).—The best all-round stock performance seen here in weeks was that of "Rebecca of Sunnybrook Farm" as presented by the Ernest Fisher Players at the Shubert last week. Molie Fisher was a constant delight in the leading role, and added many to her host of admirers. Duncan Penwarden deserves mention next for his faithful portrayal of the old stage driver. Erin Lucy played Miranda Sawyer; S. A. Marberry, Adam Ladd; Earl Lee, Adahah Flagg; Frederic Van Rensselaer, Abner Simpson. "The Dawn of a Tomorrow," Aug. 8-14. "The Girl in the Taxi," Aug. 15-21. JOSEPH J. PFISTER.

## WHERE IS MISS WOODVILLE?

Mrs. Rose Hague, of Chicago, is anxious to hear from her daughter, Irene Hague, known on the stage as Irene Woodville. Irene Woodville played for some time in stock.

## POLLY IN BALTIMORE

BALTIMORE, Md. (Special).—During the week just passed the Poli Company devoted their efforts to a revival of Margaret Mayo's delightful little genre of the sawdust world, "Polly of the Circus." Whatever else may be said of the relative merits of this little play, there's no gainsaying the fact that it exercises a very potent appeal to a great majority of playgoers, for although it has been performed in Baltimore over half a dozen times within the last few years, it has never failed to attract goodly numbers, as was the case last week. While the company as a whole did not appear to as great an advantage as they did the week previous in "The Miracle Man," three or four roles were splendidly handled, and in the case of Mr. Brickert, the leading man of the organization, there was noted a decided improvement both in delivery, greater repose and balance. It was simply a case of congenial casting, and moreover, the role was one more nearly suited to his personality and youth. Enid May Jackson, as Polly, naturally carried off the first honors. She has given a splendid account of herself during the few weeks she has played in Baltimore, and contrasting her work in "Green Stockings," "Little Miss Brown," "The Miracle Man," and "Polly," we must admit to a very high admiration for her versatility and intelligence. To each role she has brought a clear conception of its possibilities and requirements. Particularly was this true of the Bartholomae comedy, her work in that being among the best we have seen anywhere during the past season.

This last week Russell Fillmore made a small character part stand out by originality of treatment, and his ability to invest it with just the proper amount of humorous appeal. He is one of the most promising members of the new company. Robert Lowe placed to his credit a really artistic performance, in certain respects the best of the week. One seldom sees in stock a more natural and sympathetic characterization than his "Jim." A. S. Byron and Georgia Woodthorpe, old friends, completed the group whose performances were worth mentioning. The past week saw the permanent departure of Mr. Byron from the local stock field, much to our regret, as he has proven himself one of the most finished and versatile players who have ever appeared in stock in this city. He begins a long tour of the big time houses, opening at one of the Keith New York theaters on Aug. 9. The present week the company is presenting "St. Elmo." I. B. KREIS.

## MONTREAL CHANGES

MONTREAL, CAN. (Special).—George Driscoll, who for the past seven years has been manager of the Orpheum Theater, Montreal, is going to take full charge of the stock company which opens at His Majesty's Aug. 16. Mr. Driscoll is to have entire control of the productions, selection of plays, etc., and his connection with the successful stock seasons at the Orpheum for the past five years have made him thoroughly familiar with the stock business. He promises a fine list of plays and several new innovations, such as visiting stars in special plays, etc. The opening production will be "The Misleading Lady," to be followed by a number of other New York successes. Quintus Brooks will be house representative for His Majesty's.

"Elevating a Husband" was presented by the Orpheum players last week and pleased large audiences. Edmund Elton, as Chas. Sample, scored another hit. In Letty Lawton, Miss Shoemaker had another thankless role, which she made the most of, and Dolly Davies, as the Irish landlady, William Webb, as the professor, and Cary Gillen, as the would-be playwright, all contributed good character sketches. This week is the close of the stock season at the Orpheum. "The Big Idea" is given. Stage Director H. Percy Meldon, for the first time since his connection with the Orpheum Stock, appears in the cast, playing the part of the stage-manager.

The regular vaudeville season at the Orpheum begins Aug. 16.

W. A. TREMAYNE.

## ORGANIZE UTAH PLAYERS

SALT LAKE CITY (Special).—Professor Maud May Babcock, who will be the director of the Utah Theater next year, is now in the East to engage her company. The company will be known as the Utah Players and will produce standard royalty plays on the community theater plan. It is Professor Babcock's intention to play at prices that will compete even with the "movies."

While "scouting" she will visit Detroit, Montreal, Toronto, Buffalo, Portland, Northampton, Mass., Boston and New York, returning probably by way of Washington and Philadelphia. Although expecting to secure most of her talent in New York she will look for promising material in these other cities. She will return about Aug. 15 and prepare for opening the theater a month later.

The Permanent Players Stock company opened their tenth consecutive season at the Dominion Theater in Winnipeg last week. Miss Anne Bronaugh is again leading woman. "The Wolf" was the first bill of the new season.

MAT S. LUFKIN.

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E. A. GREWE, JR.

## MUSICAL STOCK IN UTICA

UTICA, N. Y. (Special).—At the Majestic Theater last week the Majestic Players appeared in "The Girl in the Taxi," the second musical production of the season. Kitty Brown was excellent as "the Girl." Aubrey Yates had the Carter De Haven role and gave his songs cleverly. Two local girls joined the company for the week. This is the last week with Kitty Brown and William Jeffrey as leads. Miss Brown leaves for New York and Mr. Jeffrey goes to his home in Cambridge, Mass.

This week "Paid in Full" is given with Miss Harriett Duke and Edwin Arnold, the new principals, in the cast.

ARTHUR L. WILCOX.

## OVER IN JERSEY

JERSEY CITY, N. J. (Special).—The Charley Reilly Stock company, at the Bergen Airdome, is doing capacity business when weather permits. "The Matchmaker" was well presented Aug. 2-4, and all the favorites were seen to advantage. Charley Reilly has fresh humor for every part he plays. Dan Mallon, Polly Holmes, James Marr, Pauline Burroughs and all the others were well received. "Anita, the Singing Girl," was put on Aug. 5-7.

WALTER C. SMITH.

The Baldwin Players presented "The Blindness of Virtue" last week at the Lyceum in Duluth. Our correspondent, C. J. Meredith, informs us that Albert McGovern is now leading man with the organization. Cora Munsey, formerly leading woman, has departed for New York to take a part in a production of "The Only Girl."

## PARK OPERA IN ST. LOUIS

ST. LOUIS, Mo. (Special).—The Park Opera company was seen to excellent advantage in an elaborate production of "A Stubborn Cinderella," week of Aug. 1. Roger Gray as "Mac," Royal Cutler as the engineer, and George Nathanson as the colonel kept the audiences in convulsions of laughter. Dan Marble and Mat Hanley also made vital contributions to the success of the piece. Leila Hughes added something to her popularity as prima donna of the company. Sarah Edwards and Helen May also scored. Edward Smith, Harry Fender, Roy Purviance completed a cast which met the hearty approval of capacity houses.

Alex Worth, of the Park Opera company, has enjoyed a little vacation, but returns for the next bill. Mitchell Harris, who underwent an operation several weeks ago at St. Luke's Hospital, is recovering and will soon be up and around. Mr. Harris opens with the Players Aug. 30. Louis Calhern also returns as light comedian.

Vessie Farrell, who so thoroughly established herself with the Players Stock company last season, has been re-engaged to play leads and second leads. Miss Farrell is spending her vacation with friends in Portland and New York.

VIVIAN S. WATKINS.

## MINNEAPOLIS SEES FLORENCE STONE

What Manager Bainbridge claims as the most elaborate stock production ever seen in Minneapolis was furnished for the Bainbridge Players in that city last week. The occasion was the return of Florence Stone as leading woman of the organization. The Biblical drama gives special opportunity for scenery, and Manager Bainbridge saw to it that his scenic artist took full advantage of the opportunity. The entire strength of the company at the Shubert was required, and extras were brought in, "hosts of them," said the announcement.

Florence Stone played the role of Mary Magdalene, of course. Averill Harris was the Barabbas, and other members of the company filled their parts acceptably.

## MRS. DIXON PASSES AWAY

Martin J. Dixon, for many years lessee and manager of the Third Avenue Theater, New York, mourns the loss of his wife, Fanny, who died Friday, Aug. 6, at the age of 42. Mrs. Dixon had appeared in some of Mr. Dixon's special productions and was known to many professional friends.

## STOCK NOTES

In Fall River Walter E. Perkins and company continue their success, according to our correspondent, W. F. Gee. Last week they gave the musical comedy "Other People's Money." It was well staged, and the attendance was good. Before that the company gave "My Friend from India," to the satisfaction of their many friends. Allan St. John, formerly of the Malley-Denison company, is now with the Perkins company. He is remembered by his friends.

Bert Wilcox, after signing contracts with one of the New York stock companies for next season, has gone to the country for a few weeks' rest.

Frank Fielder opened on Monday as leading man of the Park Theater Stock company, Manchester, N. H., in "Within the Law."

George B. Connor and Henrietta Dickinson have been engaged for the stock company at His Majesty's Theater, Montreal. Last week Mr. Connor played a special engagement with the Majestic Players, Boston, in "The Man from Home."

Jack Morgan, leading man of the Marguerite Bryant Stock, at the Empire Theater, Pittsburgh, has been resting at Wildwood, N. J. He returned to Pittsburgh yesterday for rehearsals.

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Engaged**FREDERIC**16 Gramercy Park, New York  
1915—With—1916

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**JAMES L. CARHART**

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**LOUISE MULDENER**

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Valuation of plays by the late Bronson Howard is included in an appraisal of the estate of Mrs. Alice Maud Howard, his widow, recently filed at the Surrogate's Court. The total assets of the estate are reported to be \$202,745 and the net assets \$194,545.

The highest valuation is placed upon "The New Henrietta" and "The Henrietta," bequeathed to May Waldron Stuart Hobson, which are appraised at \$10,000. "Shenandoah" and "Aristocracy" are valued at \$1,000; "The Banker's Daughter" at \$750; "One of Our Girls" at \$600, and "Kate" at \$250.

Fifty-six beneficiaries are named. Among them is Sir Charles Wyndham, a brother, who receives \$100, and the Society of American Dramatists and Composers, which receives a bequest of plays appraised at \$3,875.

#### GOING TO LONDON

The company which is to play "Kick In" in London sailed Saturday with two changes on the roster. Jeannette Lowrie replacing Harriett Burt and Ramsey Wallace replacing Harold Vosburg, who decided not to sail.

#### REVIVE "READY MONEY" IN LONDON

LONDON (Special).—James Montgomery's comedy, "Ready Money," has been revived at the New Theater by Sir Charles Wyndham and Mary Moore.

In the leading roles are Allan Ayresworth, Kenneth Douglas, and Grace Lane.

#### "MODEST SUZANNE" IN COURT

H. H. Frazee has begun an action in the Supreme Court against A. H. Woods for \$3,333.33, with interest from August 1, 1913, alleged to be his share of the proceeds of the sale of the English production rights of the German play, "Modest Suzanne." Mr. Frazee alleges that during 1911 he entered into an agreement by which Mr. Woods transferred to him half the rights in question, which agreement was subsequently modified to include A. L. Erlanger in the partnership. Mr. Frazee declared the defendant sold the rights at issue for \$10,000.

#### THE DEWEY TO REOPEN

Certain Alterations Will Make Fourteenth Street House Safe

The old Dewey Theater in East Fourteenth Street, closed for more than two years because it was declared unsafe, is to be reopened. After several months of controversy, Larry Mulligan and Patrick M. Sullivan, executors of the Big Tim Sullivan estate, owners of the building, have been informed by the Building Department that the theater can be reopened if certain alterations are made. These changes include fireproof floors, a sprinkler system, fireproof curtain and a fireproof wall between a Fourteenth Street store and the theater.

For many years the theater was a burlesque house. Then the William Fox Amusement Company operated it, but gave it up when the Fire Department condemned it.

#### LONDON HOUSES SUFFER

Music Halls Prove More Popular Than Regular Theaters

LONDON (Special).—With the exception of the Globe Theater, where "Peg O' My Heart" is playing, and the Queen's, where "Potash and Perlmutter" is on view, the music halls are the only places of amusement having any degree of popularity. Predictions are freely made that unless the war is soon brought to a close there will not be a legitimate theater open for business.

Sir Herbert Tree, whose production of "Marie-Odile" at His Majesty's Theater failed to live up to expectations, was recently interviewed upon the reason for the lack of public interest in legitimate productions.

For the moment London does not want my style of thing," said the actor-manager. "People cannot concentrate on a serious play. They want to distract their thoughts, to smoke, to go in and out and hear the news. So one must accept the situation. There is a great change coming. I anticipated from the first, when the authorities allowed the music halls to play drama, that it would be a very serious thing for the theater, and it has turned out so."

#### BONHEUR TO TOUR

French Actor-Manager to Appear in Dramatization of "Collette Baudouche"

Lucien Bonheur, cousin of the French commander-in-chief, General Joffre, expects to make a tour of America this Fall, appearing in a dramatization of Maurice Barrès's book, "Collette Baudouche," and in Jacques Richepin's "Love and War."

#### ACTOR STEALS MAY IRWIN'S PURSE

Walter C. Keller, an actor, twenty-four years old, of 335 West Forty-fifth Street, was arrested last Wednesday night, charged with stealing a pocketbook containing \$149 from May Irwin.

#### NEW FARCE BY HAUERBACH

Otto Hauerbach is making a dramatization of "Borrowed Money," a short story by Mrs. W. B. Meloney, editor of the Woman's Magazine. The play, which will be of a farcical nature, will be produced this season.

#### KIRKLAND IN LEADING ROLE

Hardee Kirkland has been engaged to act in John Mason's original role in "The Song of Songs."

#### THIRD TOUR FOR "NEW HENRIETTA"

"The New Henrietta," with William H. Crane, Thomas W. Ross, Maclyn Arbuckle, Anna Bingham, and Mabel Taliaferro, will make its third tour next season.

#### REVIEW OF LONDON SEASON

The London Stage of July 22 contains an interesting and exhaustive summary of the 1914-1915 season. One hundred and two productions and revivals were staged, of which fourteen were still running on the above date.

Represented in the latter list are "Potash and Perlmutter," with 536 performances; "Peg o' My Heart," with 328; "The Man Who Stayed at Home," with 260; "Quinneys," with 125, and "On Trial," with 101 performances.

The classification of the productions and revivals is as follows:

Shakespeare, 3; Poetic Drama, 2; Romantic Drama, 10; Drama, 13; Comedy-Drama, 15; Comedy, 10; Farce, 15; Melodrama, 13; Musical Comedy, 13; Revue, 4; Opera, 1; War Plays, 7; French and Belgian Plays, 8.

Fourteen plays by American dramatists are represented in the classification. These include "The Argyle Case," "Excuse Me," "He Didn't Want To Do It," "Marie-Odile," "Peg o' My Heart," "Potash and Perlmutter," "On Trial," "Baby Mine," "The New Shylock," "Young Wisdom," "Seven Days," "The Joker," "Seven Keys to Baldpate," and "Three Spoonfuls."

#### MAY DE SOUSA ENGAGED

May de Sousa, who recently returned from a successful engagement in England, has been added to the cast of "Two Is Company," which will be the first production of the Savoy Producing company. Under the direction of Adolf Philipp rehearsals will begin shortly. The premiere will take place in September.

"Search for Perfect Man"—newspaper headline. Who knows Paul Swan's address?

Sacrifice!

The Boston Evening Transcript on Aug. 4, 1915, spelled Walter Prichard Eaton's name with a *t* in the Prichard.

Messages from Playwrights: No. 1, Edward Sheldon:

"I'd like to write a little play And have it given on Broadway, A little play In which to say, 'I'm a man and you're a woman.'"

Jeannette Sherwin, daughter of Hugo Gorlitz and sister of Louis Sherwin (Gorlitz), of the *Globe*, has just made her debut in Johannesburg, South Africa, and apparently registered a profound success, writes Rennold Wolf in the *Telegraph*.

The Johannesburg critics are lavish in praise of her acting.

It is on the cards that Miss Sherwin will come to America next Winter to appear in a new production. She has already appeared in Shakespearian productions in London and Paris.

"One might almost be induced to wager that she makes a hit in the *Globe*."

Up on the shores of Lake George there are theatrical celebrities having quite as good a time as those we hear so much about in California. And they do not have to get up in the morning to face studio lights. Mary Manning, who married a Michigan millionaire, is entertaining at Lake George, and from what we hear, it is real entertaining. Included in her camp at Diamond Point are a large dining tent, an afternoon tea tent, thirty sleeping tents, and a dance pavilion. She will entertain various members of the profession during August.

Frances Starr is already by the lakeside. She has been the guest at several dinner parties of late, and she, with Miss Manning, Alma Gluck and her husband, Efrem Zimbalist, were boxholders at the Saratoga concert given by John McCormack last week.

For gossiping reporting command us to Betty Ann in that Kansas City paper, *The Independent*. She can make even a society page interesting—interesting to others than the ladies whose life it is. In last week's issue, Betty Ann tells of a society benefit on the estate of Walter S. Dickey, for the benefit of Mercy Hospital. Felice Lyne was there, and she "danced, smiled, flirted and enjoied the men out of their money." "For sweet charity's sake," she murmured to a partner. "Yes, if you're the charity, for Heaven knows you're sweet enough," was the repartee flung back at her by the gentleman, a married man. Betty Ann says, "I won't tell his name, but he is in the grain business, and old enough to know better."

Here is another note: "One of the George sisters wore a smock and looked like a balloon, but she is the one who doesn't care, so she won't mind my saying this unkindly thing of her."

Waldemar Young tells a good story in the San Francisco *Chronicle* of what happened, or almost happened, to an imaginative young clubman in that city. This person, called for the purposes of the story Beau Powell, came into the club one evening all enthusiasm. He had just been to the exposition.

"I saw two real ones, boys," he said. "They were bears, wolves, regular dames. I guess they were Easterners. They smiled at me—at least, I thought they did. I'm going back to-morrow and see if they are around."

The next day Beau Powell sat at luncheon in the club with a sad look on his face and a newspaper in his hand. They asked him why he had the gloom clouds, and he answered, "You know those two peaches I told you about last night? Well, here they are, on the front page."

And he held up the newspaper with his finger on the photograph. Below was the line: "Elsie Ferguson and Nazimova at the Exposition on Actors' Day."

N. B.—Waldemar Young referred to the clubman as handsome. We should call him "imaginative." He thought Miss Ferguson smiled at him!

#### NEW YORK THEATERS

**WINTER GARDEN** B'way & 50th St. Phone, 2330 Circle Evgs., 8; Mats., Tues., Thurs. and Sat. at 2. The Winter Garden's Summer Production

**THE Passing Show of 1915**

**BOOTH** Theatre, 45th, W. of B'way. Phone 6100 Bryant. Evenings 8:30. Matinees Wednesday and Saturday at 2:30.

**LOUIS MANN**

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A Comedy by EDWARD LOCKE

**44TH ST.** THEA., near B'way. Evgs. at 8. Mats. Wed. and Sat. at 2. **HANDS UP** with MAURICE & FLORENCE WALTON, RALPH HERZ, IRENE FRANKLIN, BURTON GREEN

**Casino** B'way & 39th St. Phone, 3846-Greeley. Evgs. at 8. Mats. Wed. & Sat. at 2. A New Viennese Operetta

**The Blue Paradise** WITH CECIL LEAN Great Company of 25 Principals Chorus of 100 Broadway Beauties

**39th St.** THEA., near B'way. Phone 413 Bryant. Evenings 8:30. Matinees Wed. and Sat., 2:30. A New Farce by Paul Dickey and Charles W. Goddard, entitled

**THE LAST LAUGH** With EDWARD ABELES

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**"IT PAYS TO ADVERTISE"** A farcical fact by Roi Cooper Megrue and Walter Hackett.

#### NEW THEATER FOR THE BRONX

A two-story theater is to be erected on a plot at the northwest corner of Morris Avenue and Fordham road, in The Bronx, by H. U. Singh. J. C. Crocker, who designed the building, estimates the cost at \$100,000.

#### BURLESQUE AT THE YORKVILLE

The Yorkville Theater which for some time has been presenting vaudeville and motion pictures will be opened as a burlesque house, Saturday night, Aug. 14. The first attraction under the new policy will be Frank Calder's "High Life Girls."

#### DIXIE IN NEW PLAY

Henry E. Dixey and Marie Nordstrom (Mrs. Dixey) are to be seen together in a play called "Inside Information." He is also planning to revive "Twelfth Night."

#### CARUSO RE-ENGAGED

Enrico Caruso has been re-engaged by the Metropolitan Opera Company for the coming season and will appear in eighty performances, beginning on Nov. 15. Signor Caruso is at present playing an engagement at Buenos Aires.

#### PREMIERE FOR CLEVELAND

**CLEVELAND**, O. (Special).—R. H. McLaughlin, manager of the Colonial Theater, has written a play which Comstock and Gest will produce at the Colonial Aug. 30. The title of the piece is "The Eternal Magdalene," and its action takes place in the home of the head of a citizen's committee which has brought an evangelist to town for purposes of reformation.

## CHICAGO

New Productions Begin This Week—Summer Shows Have Been Doing Well

CHICAGO (Special).—The new season began Sunday night with the presentation of Margaret Ellington in "The Lie" at the Cort Theater. Other productions are coming along rapidly. "Kick In" will be seen at the Olympic on Aug. 16. On Aug. 25 Lina Abarbanel and James Bradbury will appear at the La Salle Opera House in a new musical play, "Molly and I." "The Only Girl" comes to the Garrick Aug. 29, and on Aug. 30 "Pollyanna," a dramatization of the story, comes to the Blackstone under management of George C. Tyler and Klaw and Erlanger. In the outer regions, the National Theater has been opened up again. Albert Phillips and Leila Shaw and their stock company appeared there last week in "The Ghost Breaker," the first of six plays which they will offer.

Last week—market week here—brought splendid business to the productions in town. Money flowed into the box-offices. Then there were two benefits for the *Eastland* sufferers, and these netted more than \$10,000. Altogether, it was an encouraging week.

Beatrice Atwell, who has been ill, is now back in the cast of "All Over Town." This musical play ends its run at the Garrick on Aug. 28 to make room for "The Only Girl." Joe Weber will stop off at Chicago, between vaudeville engagements in New York and film engagements on the Pacific Coast, to see that his production of "The Only Girl" gets a good start.

George Drew Mendum and John Miltens have been added to the cast of "Molly and I." Rehearsals for that play are under way.

Lorin J. Howard has been added to the cast of "Pollyanna." Mr. Howard is a Chicagoan. His father and mother were once stock favorites of this city.

Right now in Chicago where Peggy O'Neill has been working in "Peggy's Heart" so long, the Tribune makes this passing mention of it, with the announcement that Sara Allgood is to play the Manners's comedy through the English provinces: "The part of Peg is to be played by at least one actress of talent other than Miss Laurette Taylor. Miss Allgood will play the Taylor character," etc.

Fred Donaghey is still in town.

DONALD STUART.

## ALBANY, N. Y.

ALBANY, N. Y. (Special).—An exceptionally pleasant vaudeville bill was offered at Proctor's Grand for the week. The leading numbers were "Willard," S. Miller Kent and company, "Ariana Bartlett's, the Zirals, Morton and West, Walter James, Three Dumonds, Valley, County and Valley, and Pauly and Hess. Business was up to the capacity mark for the week.

Manager James H. Rhodes announces the opening of the burlesque season at the Empire Theater Aug. 23 with Dave Marion's new company, "Around the World."

The Miller Brothers and Arlington's 101 Ranch Wild West Show is billed for Aug. 23.

Manager Edward M. Hart, of Harmanns Bleecker Hall, announces the following bookings: Nell O'Brien's Minstrels, Aug. 27; "On Trial," Sept. 6-8; "Potash" and Perlmutter, Sept. 9-11; "Mutt and Jeff," Sept. 14; "Garden of Allah," week Sept. 20-25; "Kick In," Sept. 27-29; "To-Night's the Night," Oct. 1-2.

GEORGE W. HERRICK.

## INSTALLS PICTURE APPARATUS

ELWOOD, IND. (Special).—J. H. Flue, lessee of the Grand Opera House at Elwood, Ind., has made extensive improvements in this theater so that pictures can be used during all dark nights of the Summer and also the Winter season. A fireproof booth has been placed in the rear of the balcony, equipped with two of the latest improved Motograph machines. A new silver screen, furnished by the Mirror Screen Company of Shelbyville, Ind., has also been installed. This is one of the largest screen companies to have turned out. A brand new Wurlitzer organ orchestra has been placed in the orchestra pit. This instrument is one of Wurlitzer's latest models and contains all the effects necessary to make a "hum" to the pictures. Paramount, Metro, and Pathé companies are furnishing the picture service.

Frank H. Mackey, who looks after the local management of the theater, will in the regular season play the traveling road attractions in addition to the pictures.

## SEATTLE

SEATTLE, WASH. (Special).—An attraction at the Metropolitan recently was Souza's Band which delighted large audiences. Many encores were given and each met with a generous response. The soloists were Virginia Root, Susan Tompkins, and Herbert L. Clarke.

At the Moore local talent appeared in an historical pageant and kirmess in aid of the Children's Orthopedic Hospital. The performance was an excellent one of its kind and great enthusiasm prevailed. The attendance was large.

At the new Pantages were Henriette De Serris and vaudeville. Good business. At the Empress were Maurice Downey and vaudeville. The Louis is the new name for the theater formerly known as the Pantages, situated at the corner of Second Avenue and Seneca Street.

BENJAMIN F. MESSERVELY.

## NORTHFIELD, MINN.

NORTHFIELD, MINN. (Special).—N. C. Smith has leased the Auditorium here and will run it in connection with the Lyric Motion Picture Theater, of which he has also become manager. He is prepared to make bookings for the Auditorium, and use it for special motion picture events. He is doing good business in the Lyric.

The Gem Motion Picture Theater, with Fred W. Bell as manager, is doing a first-class business.

The Patterson Carnival company will exhibit Aug. 16-21.

H. L. CRUTTENDEN.

## SPRINGFIELD, MASS.

SPRINGFIELD, MASS. (Special).—George B. Miller of Plainfield, N. J., who bought the Bijou Theater from the Bijou Realty Trust two weeks ago, has sold it again to the Bijou Amusement Company, in which George A. Whitney, of Springfield, and Fitchburg, is prominent. Mr. Miller will continue as manager for the present, retaining charge of the Bijou. Mr. Whitney's theater is in Fitchburg. The Bijou was the original motion picture house of the city, starting about ten years ago in a store. The "101 Ranch Wild West" with Jess Willard exhibits in Springfield Aug. 10.

## SAN FRANCISCO NEWS

SAN FRANCISCO, CAL. (Special).—At the Co- hibition, Mrs. Patricia Campbell is receiving a great deal of encouragement, and she is offering a pleasing entertainment. This week the star is rendering "Second Mrs. Tanqueray."

The Alcazar commenced a welcome engagement Aug. 2, with the San Francisco favorites, Bert Lytell and Evelyn Vaughn, who have come direct from New York with their own company. "The Misleading Lady" is the bill. On Aug. 9 these stars will offer "The Yellow Ticket."

The Cort is doing a capacity business with "Omar, the Tentmaker." Guy Bates Post is still the shining star. This production will not play Oakland.

The Savoy is running a burlesque that is the talk of the town for its risqué qualities.

The Orpheum has another excellent bill, which includes James T. Kirby, the champion jester; William Morris in "Mrs. Temple's Telegram," and twenty musicians from the City of Mexico, who formerly played at the Exposition. With the orchestra is a pleasing singer, Senora Rivera, Jackson and Wahl, and the holdovers complete a fine programme.

The Empress attracts full houses with high-class numbers, likewise Pantages, Hippodrome, Wigwam, and Republic.

The Jim Post company, with Miss Oakley as the star, is nicely on its way at the New Garrick Theater.

Detectives are searching San Francisco for a \$3,000 ring stolen with \$7,000 worth of other jewelry from the Chicago residence of Mrs. William Seig, wife of the moving picture producer. Frederick Cora, a youth, was arrested as the man who had stolen the jewelry. It was found that a great deal of the jewelry was pawned in San Francisco.

Stricken by heart trouble on a street car July 31 while on her way home from the Exposition, Mrs. Susie R. Haber, sister of George H. Davis, business-manager of the Alcazar Theater, died soon afterward at her home, 421 Locust Street. Mrs. Haber was a leader in charity work. Besides her brother, two daughters, one of whom, Eleanor Haber, a comedienne of the Orpheum Circuit, now in New York, survive.

A. T. BARNETT.

## BRISTOL, TENN.

BRISTOL, TENN. (Special).—Fire that started during a performance at the Olympic Theater one night last week was confined to the operator's room and resulted in a damage of about \$100 to fixtures. In addition to this, four reels of film were destroyed. The blaze started when a carbon broke and fell on a roll of film outside the magazine. The house was quickly extinguished in an orderly manner, and no one was injured. "The Siren of Corsica" was being shown—but what's in a name? Manager Goebel was able to repair damages and open his house the next night.

Manager Morse of the Columbia Theater has added the Paramount programme to his already excellent bookings, which now includes, beside the usual licensed pictures, the World, Metro, Brady, Shubert, V-L-S-E, and Paramount pictures. Manager Morse has introduced a novel idea in having a "Pay Day" each Tuesday, when every patron receives an envelope containing real money. Excellent programmes are shown and "Better To-morrow" is the slogan at the Columbia.

## STAMFORD HAS OPENING

STAMFORD, CONN. (Special).—The Stamford Theater opened the regular dramatic season Monday, Aug. 9, with "Search Me," the new comedy which goes to New York at the end of the month. A notable metropolitan cast presented the comedy. It will be remembered that this theater presented "On Trial" for the first time on one stage. The house is regarded by New York managers as a mascot theater, having introduced several of last season's biggest hits. Emily Wakeman Hartley, who managed the Stamford last season, will take charge again and will continue the policy which has proven so successful.

ROT H. WISDOM.

## ALTOONA, PA.

ALTOONA, PA. (Special).—The preliminary season of the Mishler opened Aug. 3, with Harry Hastings' Tango Queen Burlesques, playing to fair business. The Hall players at the Park Theater are offering "Alma, Where Do You Live?" this week to good business. Next week, "Fine Fighters." The Oliver Symphony Orchestra are the attraction at Lamont Park. Jones Brothers' Circus played here Monday. The Orpheum opened its vaudeville season the last week in August. Manager Denman of the house is spending his summer at Richmond, Va.

ELLIS MARCH.

## MARRIAGES

Daisy Virginia, of the "Ziegfeld Follies," and Ford Humboldt Keith, of Bombay, India, were married in New York on July 30. Mr. Keith is a foreign trade expert dealing in India, China, and Siberia. He is about forty years old. His bride, whose real name was Daisy Virginia Litsinger, is a daughter of Mr. and Mrs. William Litsinger, of Philadelphia. She has been with the Ziegfeld management most of the last five years, and is about twenty-two.

## DEATHS

J. E. Girard, a veteran performer and manager, died at his home at Pass-a-Grille, Fla., on July 27, aged fifty-three years. Mr. Girard was a performer for thirteen years, and was later owner and manager of the Girard Theater in Zitha, Buffaloe, N. Y. He was also the proprietor of Wedderburn, Morris at Erie, Pa., and Jamestown, N. Y. For a few years he was amusement manager and booking agent for Coney Island, Cincinnati, O. Two years ago he retired permanently from business and settled in Florida. He is survived by a widow and two brothers, James T. and Francis M. Girard, both residents of Pass-a-Grille.

MAT DONOHUE, an actress, died July 19 at the German Hospital in this city. She had appeared in "Up and Down Broadway" playing the role of Mrs. Bumpkin, and other productions.

## NEW THEATERS

The Queen is the name selected for the new theater which will be erected in Wilmington, Del. It will be ready in the Fall and will be devoted to vaudeville and moving pictures.

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gramme. Henry Deane Chapman, Hull, Quebec, Canada.

WANTED—Librettist—Composer would like to get in touch with librettist to collaborate on musical comedy. G. R., care MIRROR.

## STAGE NOTES

Lillian Keller will have a part in "The Love Knot," by Mrs. Charles A. Doremus, and to be done in New York next season.

B. Iden Payne will make three new produc-  
tions in New York this season.

Emanuel Reicher, founder of The Modern Stage, announces that he will present two groups of three plays each during the coming season, one group of which is to be contributed by a young and promising

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**BOSTON**

Rabinoff Buys Boston Opera Scenery—Season  
to Open with "Nobdy Home"

BOSTON, Aug. 10 (Special).—Max Rabinoff, manager for Pavlova, has just bought a huge quantity of costumes, scenery, and properties of the bankrupt Boston Opera company. He paid \$11,000 for what is said to have originally cost \$400,000. Much of the scenery is by Joseph Urban, whose settings for "The Folies" have been so admired. During the brief existence of the Boston Opera he proved himself to our satisfaction one of the most brilliant designers for the stage now working.

Valeska Suratt's visit to the Majestic to play "Sophie," with the support of the stock company there, has been postponed a week. Eleanor Gordon leads the company this week in "The Girl of the Golden West." Last week's star, Carl Stowe, received from his friends a present on the stage of the Majestic. It was a portrait medallion of himself, by Hugh Cairns. Curley's Chautauqua has had another session. The arrangements for the opening season now include "The Song of Songs" for the Tribune and a return engagement at the Colonial of "The Girl from Utah," which still has its triple-star cast.

Monday next, the 16th, sees the real opening of the season, with "Nobdy Home" coming to the Wilbur. In the cast are: Lawrence Grossman, Adele Rowland, Laura Hamilton, Mandie Odell, Helen Clarke, Charles Judels, Nigel Barrie, Quentin Tod, and others.

FORREST LEARD.

**VAUDEVILLE IN CINCINNATI**

CINCINNATI, O. (Special).—Last week proved to be the end of the Summer vaudeville season at Keith's. The bill was made up of "A Dream of the Orient," Denby and Boyle, Gladstone and Talmage, Hamilton Brothers, and Brown and Taylor. During the preceding week Kalma, the Illusionist, was on the bill, and on Tuesday of that week he was so severely injured by exploding gasoline that he was compelled to retire on Thursday. The Summer vaudeville at Keith's has been one of the eminently successful hot weather amusements.

The attractions at the Zoo Gardens for last week were the Cincinnati Summer Symphony Orchestra and Wormwood's Monkey Show.

The theater at Chester Park is crowded twice daily for vaudeville. For week Aug. 1, the France La France Trio, Adams Brothers, "The World Tops Topsy Turvy" Gallow, the Juggler, the Three Burns Sisters, and the Carolina Duo. Vaudeville will be run until the close of the season on Labor Day.

Interesting vaudeville is also seen at Coney Island and at the Lagoon. The Motordrome has been repaired since the recent cyclone partially destroyed it and the motorcycle races have been resumed.

Rehearsals are in progress at People's Theater for the season of stock burlesque that is to open Aug. 15. Max Armstrong is in charge of the company. This is one of the most historic playhouses in the West. It was here that many of the old stars appeared in the height of their careers. The theater, however, has been used for burlesque for the past several years, with the exception of last season, when it was given over to pictures.

All of the regular downtown theaters are still running pictures and no announcements are made as yet for the openings.

Conway's Band is at the Zoo Gardens for a week, with Josephine Dunfee as soloist.

JOHN REDHEAD FROOME, JR.

**SPokane, WASH.**

SPokane, WASH. (Special).—The Empress Theater, after being dark two months because a fire in a building next door caused considerable damage to the playhouse, was reopened Sunday Aug. 1. L. C. Brown, one time City Councilman and theatrical man, has taken a lease on the house and now is its manager. The programme last week, during the national convention of the Eagles, was given by the Mobile Minstrels, sixteen in number. Three shows were furnished each day, one in the afternoon and two in the evening. Mr. Brown expects to install vaudeville and pictures. The entire theater has been rewired and an indirect lighting system installed. The lobby has been repaired and a new tiling and tinting put in.

"The Birth of a Nation" will be shown in Spokane, commencing next week, with such eliminations as recommended by the National Board of Censorship, and without any interference by the City Council. On the report of Commissioner Glasgow, who was sent to Seattle to see the photoplay and who stated that the objections from the local colored people to certain scenes in the play were not well enough founded to warrant the expurgation of the scenes, the Council decided to take the judgment of the National Board.

W. S. McCREA.

**PROVIDENCE**

PROVIDENCE, R. I. (Special).—Bilou, Nickel Casino, and Gaiety to big business with feature photoplays.

Union: "The Flying Twins," "The Failure" and other photoplays to good attendance.

Strand: Mary Pickford in "Rags," Lawrence D'Orsay in "The Earl of Pawtucket" and a fine programme of other features completed the bill. Large attendance.

Empress: Good bill of all-star vaudeville acts and pictures to S. R. O.

The interior of the new Empire Theater, formerly the Westminster which has been taken over by the management of Keith's, will be extensively renovated before the house opens to motion pictures. The contract has been awarded to the Crooker Company.

REYNOLD A. GRAMMER.

**FALL RIVER, MASS.**

FALL RIVER, MASS. (Special).—The Bijou Theater, the only vaudeville house in the city open at the present time, still continues to draw large attendance. Excellent bills were offered Aug. 2-4, including Ola Cook, Richard Maloy and company, Karlford, Jim and Marion Harkins, and feature line of pictures.

Savoy.—This theater will reopen late in August.

Palace.—Good attendance and strong line of feature photoplays.

Academy.—It is reported that this theater will open Aug. 25 with high-class attractions and the best in burlesque. Twin Beds will be the opening attraction. The theater will be under the management of Welch and Shaw, of New York.

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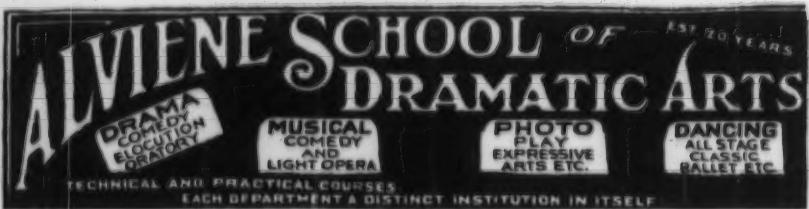
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**JERSEY CITY, N. J.**

JERSEY CITY (Special).—Summer vaudeville is blooming at Keith's theater, where business is very good. There was a fine bill Aug. 2-4. The Hippo Brothers were wonderful and versatile. The Sully Family impressed by clever skits. The Sally Family and their friends in a good sketch. Carson and Willard in new parades. Miss Witto and a partner did novelty balancing. Appearing Aug. 5-7: Ben Ryan and Henrietta Lee, Guss Edwards' "School Days," Rogers Pollock and Rogers, the La Vine Cimarron Trio.

Two new moving picture houses are building here, to open the Fall season.

The Orpheum and Monticello theaters are crowded every night. Good pictures are shown. Thomas W. Dinkins, for many years manager of the Bon Ton Theater here, but who for the

past five seasons has had a few franchises in the burlesque wheel, announces that this is likely to be his last season in the burlesque business. Real estate is to claim his attention and time. Mr. Dinkins has been deservedly successful in the theatrical profession and has made many friends by his business methods.

Manager "Pat" Gavyn, of Keith's Theater here, has a summer home at Rockaway Park. He went in swimming there Aug. 1 and in diving off a pile struck his head on a submerged stick. He was brought to the surface unconscious by life guards and it was over an hour before he regained his senses. He appeared here Aug. 5 at rehearsal all right. "An Irishman's not a hard one to crack," he remarked as he softly expressed the bandage on his skull.

WALTER C. SMITH.

## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

## DRAMATIC

ANGLIN, Margaret: Berkely, Calif. 12—indef.  
BOOMERANG, The (David Beasco): N.Y.C. 10—indef.  
BROTHER Masons (H. H. Frase): Atlantic City, N. J. 16-21.  
COBURN Players: Bay View, Mich. 12-14. Cinti. 16-28.  
COMMON Clay (A. H. Woods): N.Y.C. 16—indef.  
FULL House (H. H. Frazee): N.Y.C. 10—indef.  
GREET, Ben, Players: Terre Haute, Ind. 10, 11. Shelbyville, Ill. 12. Paris 13. Greenfield, O. 14. McConnellsburg 16, 17. Converse, Ind. 18.  
HE Comes Up Smiling (A. H. Woods): Chgo. 20—indef.  
ILLINGTON, Margaret (Selwyn and Co.): Chgo. 8—indef.  
IRVIN, May: N.Y.C. 23—indef.  
IT Pays to Advertise (Cohan and Harris): N.Y.C., Sept. 8, 1914—indef.  
KICK IN (A. H. Woods): Chgo. 16—indef.  
LAST Laugh (Shuberts): N.Y.C. July 29—indef.  
MANN, Louis (Messrs. Shubert): N.Y.C. April 5—indef.  
MR. Myd's Mystery (Joseph Brooks): N.Y.C. 16—indef.  
N E W Henrietta (Joseph Brooks): N.Y.C. 9-14.  
OMAR, the Tentmaker (Tully and Buckland): Frisco July 22-Aug. 21.  
ROLLING Stones (Selwyn and Co.): N.Y.C. 17—indef.  
SEARCH Me (Moffatt and Penneil): N.Y.C. 11—indef.  
SOME Baby (Henry B. Harris Est.): N.Y.C. 12—indef.  
UNCLE Tom's Cabin (Wm. Kibble): Cadillac, Mich. 10. Petoskey 11. Cheboygan 12. Charlevoix 13. Traverse City 14.  
UNDER Fire (Selwyn and Co.): N.Y.C. 11—indef.  
TRAVELING STOCK  
ANGELL: Malone, N. Y., 9-14.

BOYER, Nancy: Williamsport, Pa. 3-28.  
BRYANT, Billy, Co.: Montgomery, W. Va. 9-14.  
BYERS, Fred: Waukone, Ia. 9-14.  
CORNELL Price Players: Clinton, Ind. 2-14.  
EWING, Gertrude: Slater, Mo. 2-14.  
GORDINIER: Lewiston, Ill. 10-16.  
GRAHAM: Prattville, Ky. 9-14.  
HELLY, Sherman: Lake Geneva, Wis. 9-12. Beloit 13-15.  
LA ROY: Glenmont, O. 9-14.  
LEONARD Players: Weatherford, Mo. 11-14.  
MALLORY: Clifton (J. M. Hatter): Wabash, Ind. 11. Greensburg 12. Shesville 13. Zionsville 16. Urbana, Ill. 17. Waukesha 18. Kankakee 19. Gilman 20. Arcola 21. Taylorville 24. Camp Point 25.  
MURRAY: Winter Harbor, Me. 9-11.  
PHILLIPS-Shaw: Chgo. 1-Sept. 4.  
SAVIDGE: Wakefield, Neb. 9-14.

OPERA AND MUSIC

BLUE Paradise (Messrs. Shubert): N.Y.C. 5—indef.  
GIRL from Utah (Chas. Frohman Corporation): N.Y.C. 9-28.  
GIRL Who Smiles (Times Producing Co.): N.Y.C. 9—indef.  
HANDS Up (Messrs. Shubert): N.Y.C. July 22—indef.  
LADY in Red (Hendron Corporation): Chgo. May 17-Sept. 6.  
MAID in America (Messrs. Shubert): Chgo. June 3—indef.  
MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. 11-Sept.  
NOBODY Home (F. Ray Comstock): N.Y.C. April 20-Aug. 21. Boston 23—indef.  
PASSING Show of 1915 (Messrs. Shubert): N.Y.C. May 29—indef.  
SANTLEY, Joseph: Chgo. May 30—indef.  
SARI (Henry W. Savage): St. Paul, Minn. 8-14. Minneapolis 15-21. Chgo. 22-Sept. 4.

ROLLING Stones (Selwyn and Co.): N.Y.C. 17—indef.  
SEARCH Me (Moffatt and Penneil): N.Y.C. 11—indef.  
SOME Baby (Henry B. Harris Est.): N.Y.C. 12—indef.  
UNCLE Tom's Cabin (Wm. Kibble): Cadillac, Mich. 10. Petoskey 11. Cheboygan 12. Charlevoix 13. Traverse City 14.  
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## WOMEN

Arden, Carol, Thelma Anglin, Branden, Georgie, Betty Bell, Henriette R. Browne, Anna Berg, Jeannette Beagard, Anna L. Boise, Lalline Brownell, Mrs. Doreen Broess, Mrs. Wm. H. Barwald.  
Clark, Mrs. Percy S., Cora Chaplow, Ethel Cole, Margaret Campbell, Rene C. Chaplow, Corine Cartroll, Ollie Cooper, Cleo Crook, Blanche Carroll.  
Davis, Rita, Daisy Davenport, Ynez Dean, Millie De Leon, Lillian, Nellie Emerson, Freeman, Clara, Groesser, Miss.  
Innes, Mary, Mable Insee, Kelle, Rose, La Pierre, Margaret, Lillian Lee, Lena Lorraine, Mrs. Nestor Lennon.  
McGaffey, Mrs. Kenneth, Dorothy Mortimer, Nielsen, Alice, Oshler, Irene, Peters, Grace, Shuyler, Mrs. S. Mrs. Arthur Shirley, Ruth Sheppard, A. Shaw, Betty, Anna Turner.

Mrs. Violet A. Tewksbury, Bettina Touraine, Winlock, Isabelle, Mildred Ware.

## MEN

Albini, Chas. E. Abercrombie, Wayne Arey, Brahman, John, Geo. S. Brown, Wm. S. Brandon, Lawrence Brooke, Leonard Brown, Chas. W. Butler, Geo. E. Byron, Jack Bick, Sam S. Blessing, Chatterton, Arthur, Paul Crompton, Frank Coombs, Theo. Caron, Franklin Clifford, Joseph Carty, James Cormican, Billy Crum, Horace M. Clark, Louis T. Chiechi, De Kiraly, Victor, Jos. A. Dieme, Kenneth Davenport, Frank Dennithorne, Jas. A. Davett, Robt. B. Dimond, Frank Dickson, Eaton, Glwyn, Fleming, Chas., Gort, Frank B. Wm. E. Gladstone, Bill Grove, Haley, Geo. W. L. Haines, Chas. Halton, Mexican Hooper, Earl L. Huntington, Albert Hall, Chas. Hilliard, Kenneth D. Horian, Geo. B. Hare, Jack Hughes, Lou Hirsch.

## FORT DODGE, IA.

**FORT DODGE, IA. (Special).**—At the Majestic Theater Manager Leggo has arranged for enough feature pictures to fill the month of August, and to accompany them he has secured a five-piece orchestra. Supplementary to the features, he will show on Sunday and Monday the South American travel series; on Tuesday and Wednesday, "You Know Me, Al," baseball series, and Friday and Saturday, Keystone comedies. The main programme is made up of Paramount and V-L-S-E pictures. LILLIAN M. RANKIN.

## OTTAWA, ONT.

**OTTAWA, ONT. (Special).**—At the Family "A Child of God" was the film feature Aug. 24 to very big business.

At the Francais the Manhattan Comic Opera company presented "Fun in a Dental Office" Aug. 2-4, also some good pictures, to big business. J. H. DUBRE.

## MACON, GA.

**MACON, GA. (Special).**—Mitchell Brothers have bought the interest of J. B. Melton in the Palace Theater. The house will continue to be under the capable and very efficient management of H. E. Stahler, who is giving the very best pictures. He provides also the celebrated "Guttenberger Orchestra," which sounds tuneful but is neutral. Feature pictures: "Romance of Elaine," Aug. 2; Metro pictures, Aug. 3; Blanche Sweet in

"The Lure," Aug. 4; Pathé programme, Aug. 5; Maud Allan in "The Rugmaker's Daughter," Aug. 6; United programme, Aug. 7.

Princess: Gorman Brothers, Aug. 2-7; excellent pictures.

Macon: Pictures only.

OLIVER ORR.

## WARREN, O.

**WARREN, O. (Special).**—John J. Murray, who controls theaters in Warren, O., and Sharon, Pa., has taken advantage of Manager Lawford's retirement from the Reis circuit and has secured him to take charge of his Sharon house, the Moran Grand. This building has recently been altered and renovated, the stairs have been eliminated and it now has a seating capacity of over fifteen hundred. The business affairs of this theater will be in capable and efficient hands, as the many who know of Manager Lawford's abilities, geniality and tact will testify. Mr. Murray plans to book the best companies in his territory this season for both houses, and be expects good business.

## EDMONTON AND CALGARY

**EDMONTON, ALTA. (Special).**—Pantages vaudeville and Bilon with tabloid musical acts and motion pictures did good business.

**CALGARY.**—Pantages vaudeville at the Grand, Tabloid musical comedy and motion pictures at the Lyric and Princess played to fair business.

GEORGE FORBES.

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Management Cohan & HarrisHUGH CAMERON  
In "A FULL HOUSE"  
Management H. H. FRAZEE  
Longacre TheatreELIZABETH NELSON  
In "A FULL HOUSE" Direction H. H. FRAZEE



# VAUDEVILLE



FREDERICK JAMES SMITH—Editor

## The Demand for New Blood—Notes of the New Season



MISS ELIZABETH MURRAY.

The Comedienne Will Be Seen in the Eastern Theaters Shortly.

If there's one thing that must come about during the present season—it is the injection of new blood into vaudeville. Standard entertainers in old acts are dangerously hurting the varieties. Audiences do not want to see the same thing time and again.

### The Need of New Blood

Walter J. Kingsley, who is in a position to know, says, "The day is near at hand when the booking powers are going to say 'Change your act!' to hundreds of artists and mean it. Patience is no virtue with the high salaried performers who return season after season with the same old turn. The rest of the world has to keep up-to-date, but vaudeville artists stick to veteran 'laughs' and 'hokum' until the coroner gets them."

Last week we presented a panorama of opinion about the new season. That clearly expressed the need of new blood and a consistent advance all along the line.

Two points of development of the past season have been commented upon in *THE MIRROR* from time to time. One was the artistic growth of the sketch, the other was the education of the varieties in good music.

### The Advance of Vaudeville

We look for a steady advance along these lines. Vaudeville has passed the slap-stick skit, but not enough reliance is yet being placed in audiences. Playlets of purposes, of ideals, of imagination are being produced in the two-a-day—and are succeeding. Arthur Hopkins's comment that "any one-act play of real merit will succeed in vaudeville" is worth remembering.

The advance of vaudeville in the way of better music will continue. Even now the production of "The Secret of Suzanne" is being discussed.

### Putting Your Faith in Audiences

In an interview the other day Elizabeth Brice stated that most theatergoers are without imagination. This lack of faith in theatergoers' imagination

is one of the fallacies of vaudeville—and other forms of amusement. Yet, for instance, the most successful songs of the past few seasons—Ethel Levey's "My Sahara Belle," Grace La Rue's "My Tango Dream," Nora Bayes's "Hicki Hoy"—were imaginative. Every song of Irene Franklin paints a mental picture. Compare these numbers with the banal and unimaginative things, such as that dangerous doggerel, "I Didn't Raise My Boy to Be a Soldier."

This lack of faith in audiences goes further than a doubt of their power of imagery. Stage authorities—and we're not speaking entirely of players, by any means—seem to believe theatergoers can't even think.

An admirable dictate was issued during the past season by the vaudeville "powers that be." That command related to clean vaudeville and threatened coarse songs, blue parades, suggestive business, in fact anything even remotely offensive. That was a distinct forward step.

### The Evil of Song Plugging

There's one serious thing to be remedied and that is the evil of song plugging. How long are pluggers to be tolerated in aisles of the best theaters, chanting the chorus of a song? How long are theaters to be cheapened in advertising a passing rag? How long will the "applause" of other pluggers call back an artist for a half dozen or more so-called "encores"?



MISS MAE WILTON.

The Wilton Sisters Have an Entertaining Little Juvenile Specialty.

The American flag, as a kind applause getter, has long departed from vaudeville. But there's a sudden epidemic in these troubled times of "The Star-Spangled Banner." Artists are using it to bring an act to a close—and the audience to its feet.

Of course, it wins applause but is it legitimate to use national anthem to "get over"? Indeed, we resent it and other people must feel the same way.

### The Passing of the Freak

The Victoria Theater has passed. As we are writing, the walls are rapidly disappearing. With it passes a vaudeville landmark. We doubt if another Victoria could succeed. The day of the freak and the scandal-made headliner has passed. Witness the frigid reception last season accorded Jess Willard, fresh from winning the pugilistic championship of the world.

The United ruling—barring the headliner who might jump from the front page of the dailies to the vaudeville—proved the passing of this type of turn.

The new season is still vague in its promises. Plans already in preparation indicate that it will at



MISS BETTY BOND.

Now Seen in a Little Two-Act with Jimmy Casson.

least be launched interestingly. Of course, the rumored salary cut—if it happens—will make a marked effect upon the production of new acts.

As is usual in the early season, many vaudeville favorites will be lured away—at least temporarily—by the legitimate stage. Irene Franklin is in "Hands Up." Ina Claire has just won a hit in the Ziegfeld Follies. Madame Bertha Kalich is to appear in a drama. Grace La Rue may invade the dramatic field and Nora Bayes is likely to fit to musical comedy. Trixie Friganza, Blanche Ring, Adelaide and Hughes, Kathleen Clifford, Kitty Gordon, Hyams and McIntyre and others are briefly departing.

Undoubtedly—due to the war—many important English and Continental stars will try American vaudeville. Ida Rubinstein, Sir Herbert Tree and Oscar Asche are possibilities. Sir Herbert is doing the tabloid of "Trilby" and Asche is presenting Edward Knoblauch's "Hajj," depicting the further adventures of the wily rascal of "Kismet." Jack Norworth may come back during the stage year.

### The New Season

Roshanara is returning in new dances of the Far East. Several of Pavlova's dancers are contemplating a two-a-day tour. Gertrude Hoffmann is going to do a condensation of "Sumurun." Robert T. Haines wants to try a vaudevillization of Rudyard Kipling's "The Man Who Was." Robert Downing may return to the stage as "Ingomar, the Barbarian" and Laura Nelson Hall is to be seen in a playlet.

The trend of the single artistes is toward exclusive material. Nan Halperin is, of course, using special songs of her own and Belle Baker is continuing with Irving Berlin numbers. Fannie Brice and Ruth Roye announce their plans to acquire exclusive material.

Belle Story is to return to vaudeville. Sam Bernard will again try the varieties, this time as a monologist. Harry Fox is to become a regular actor in Willie Collier's sketch, "Every Move a Picture." George Damerel has acquired a musical sketch by Alan Brooks. George Spink is writing a novelty "two-act," which requires a special scenic equipment, for Wellington Cross and Lois Josephine.

And there you are!

## MANY NEW VAUDEVILLE OFFERINGS TO BE SEEN DURING NEXT SEASON

Wilton Announces Plans—New Hammerstein House—Reine Davies in the Varieties—Gossip of Players



Hall, N. Y.

LEW FIELDS.  
Who with Joe Weber Is Reappearing in Vaudeville After an Absence of Eighteen Years.

Alf. T. Wilton will start the season booking at least six new offerings, the most pretentious of which will be William H. Thompson in his successful playlet, "Father and Son." Mr. Thompson, who appeared last year in "The Miracle Man" and "The Hyphen," will likely play but a brief season in the varieties, as he is scheduled to appear in a new Broadway play.

Mr. Wilton will also present Joseph F. Sheehan, the American tenor formerly with Henry W. Savage's English Grand Opera company; Paul Quinn and Joe Mitchell in a sequel to their comedy act, "Lemon City," in which they were seen for a number of years; "The New Impresario," a novel offering with a cast of fifteen, headed by George Everett; Monte Wolf and Marguerite Haney in a new act which will open Aug. 9 on the Poll time. Mr. Wolf recently returned from Australia, where he was seen with Isabel d'Armond, while Miss Haney was lately featured in B. A. Rolfe's production of "The Leading Lady."

George W. Quigley, formerly of the Quigley Brothers, and Eddie Fitzgerald, late of Fitzgerald and Quinn, will also be presented under Mr. Wilton's direction in new songs and dances.

It is reported that Oscar Hammerstein will build a new vaudeville house in the vicinity of the site of the old one. He will be associated with others in the enterprise. The name Hammerstein's Victoria Music Hall will be retained, since this name was not appropriate for the motion picture theater now under construction at the "corner."

It has been rumored for some time that Oscar Hammerstein, Arthur Hammerstein, and William Morris would unite forces for the management of a new vaudeville house. The Forty-fourth Street Theater was mentioned in connection with this arrangement.

Reine Davis, who recently appeared in motion pictures in the World Film Company's production of "Sunday," is going into vaudeville under the direction of Frank Evans. She has been routed to March 1 and will open on the Orpheum time at Omaha Sept. 6.

Kitty Gordon, who recently has been appearing in vaudeville in "Alma's Return," has signed a contract with Frederic McKay whereby he becomes her manager for a term of years. Mr. McKay has also become the manager of Jack Wilson. It is the understanding that the pair will be co-starred in musical comedy. For the past year Wilson has been appearing on the same vaudeville bill with Miss Gordon and the comedian has devoted a good part of his act to a burlesque of Miss Gordon's performance. It is said that this fact gave Mr. McKay the idea of starring them jointly.

Amelia Stone and Armand Kallis will sail from England on Aug. 21 for this country. They will again be seen in Edgar Allan Woolf's musical playlet, "Mon Desir," in which they have successfully appeared abroad.

Emmet Devoy will open his season in "His Wife's Mother" on Sept. 6. He will be supported by Maude Durand.

Harriett Marlott will be seen under the direction of Edward S. Keller in "The Lillard," Regina Connell's former vehicle.

Edgar Allan Woolf is writing a new sketch for Florence Hadley.

Glen Anders has been engaged by the Playlet Producing Company as leading man with Hermione Shone in "The Last of the Quakers" and "The Wood Nymph."

Moran and Wiser, boomerang throwers, have been added to the cast of "Town Topics."

Chauncey Monroe has been booked by Edward S. Keller to open in "A Business Proposal" at Keith's Theater, Philadelphia, Aug. 30.

Sophie Barnard will appear the coming season in an elaborate vaudeville musical revue. Prominent in her support will be Lou Anger.

Kitty Bryn will be starred in a playlet by Edgar Allan Woolf, beginning in October.

John and Mme Burke have been routed under Edward S. Keller's direction.

Van Hoven, billed as the "mad musician," has been booked on the other side up to 1916.

Skeet Gallagher and Mary Martin have been routed on the United time.

Kirah Markham has been engaged by Paul Armstrong for the leading role in his playlet, "Woman Proposes."

Annette Kellermann has leased for the rest of the summer the Boggs house at Douglaston, L. I. She spends considerable time swimming in Little Neck Bay off the dock at Douglas Manor.

Wellington Cross and Lois Josephine have been engaged for Ned Wayburn's production of "Town Topics."

Announcement is made of the engagement of Nina Morris to Frank Schaffer, of the staff of *Variety*. Miss Morris was last seen in New York in "The Yellow Peril."

Marie Nordstrom has gone to her home at Plandome, L. I., for several weeks' rest. She will resume her vaudeville engagements early next month.

Charles E. Evans and company will open under the direction of Frank Evans at the Majestic Theater, Chicago, Aug. 31.

In the *Herald* of Aug. 5 was the following advertisement in the "Personal" column:

"To Whom It May Concern.—From Aug. 5, 1915, I will not be responsible for any debts, unless contracted by Lucin Dockstader, my wife, or myself."

"LEW DOCKSTADER."

Asked to tell what the notice meant, Mr. Dockstader declined to comment, beyond saying it had to do with a matter wholly personal and of no importance to the public.

Harrison Brockbank, formerly a subject of King George, became an American citizen on Aug. 5.

It will be recalled that Mr. Brockbank's son was killed in battle of La Basse, France, while fighting with the Seventh Middlesex Regiment of England.

Lydia Locke, prima donna and wife of Orville Harrold, is now under the management of M. S. Bentham and will tour the coming season in musical comedy and concert.

Tom Waters and Hattie Lorraine have formed a stage partnership and will be seen in a new comedy act in vaudeville under the direction of M. S. Bentham.

Lillian Herlein has been engaged by the Shuberts for the new Winter Garden production.

The Palace Theater is displaying in its lobby the last ticket sold for the last vaudeville appearance of Weber and Fields at the Lyceum Theater, Buffalo, Feb. 13, 1897. A frame containing newspaper clippings of their notion shop in Buffalo, February, 1897, which they owned and operated for the benefit of the poor, is also on view.

William Bennett will be presented in "The Spirit of Hawaii," under the direction of M. S. Bentham.

Madame Pauline Donald, who has sung at Covent Garden, London, and the Opera Comique, Paris, is making her first appearance in vaudeville at the Palace Theater this week.

M. S. BENTHAM, Presents

## GRACE FISHER THE SUNSHINE GIRL

BOOKED SOLID

## MARYON VADIE

PREMIERE DANSEUSE

NOW IN VAUDEVILLE

Management HANS S. LINNE

## TED LORRAINE AND BURKS

Management M. S. BENTHAM

## DOROTHY RICHMOND—TRENTON & CO.

Presenting "A MIDNIGHT MARRIAGE"

By EDGAR ALLAN WOOLF

### THE PALACE IN REVIEW

Those who make the Palace Theater their summer amusement shrine were offered one of the most entertaining bills of the season last week. Were one indifferent to the graceful evolutions of the Russian danseuse, Lopokova, there was Stella Mayhew with her rough, good-natured comedy. If Miss Mayhew did not wholly appease one's appetite for amusement, there were the most extricable individual in the world—Houdini; the ballet dancer, Mlle. Vadie, and her little assistants; the popular Joe Howard and Mabel McCane, and the funny Ben Welch.

Miss Lopokova, assisted by Edmund Makalif, appeared in a series of attractive dances. "The Butterly," a solo number, and "Love's Dream," with Mr. Makalif, found most favor. Since her last appearance in vaudeville, Miss Lopokova has acquired a greater sense of pantomime, undoubtedly due to her experience on the dramatic stage.

Stella Mayhew contributed some new songs and revived "The Devil in Tune." Sung by Miss Mayhew, this melody makes hell indeed a...sivating retreat.

Houdini, taking advantage of the war, appeared as the human submarine. After he had been placed in a stout packing case, all carefully roped and nailed to the satisfaction of an apparently critical committee, he was thrown into a fifteen-foot tank of water, from which he was to emerge—as he dramatically stated—in two and a half minutes. He came to the surface in less than a moment. And the box was hauled up seemingly as securely bound as before.

Mlle. Maryon Vadie, vivacious and graceful, presented a number of classic dances, assisted by six of the comeliest coryphees this side of Isadora Duncan's retirement. Their best number was a Schubert "Moment Musical," in which, dressed in filmy knee-length frocks, they danced with delightful Pagan abandon.

Joseph Howard, aided by Mabel McCane, sang some of his old successes to splendid effect. Marie Nordstrom contributed her laughable travesty on emotional acting. Ben Welch offered an amusing Hebrew characterization, and McMahon, Diamond and Chaplow in "The Scarecrow" completed the bill.

### PERFORMER HURT AT CINCINNATI

CINCINNATI, O. (Special).—Mr. and Mrs. Kalma, the illusionists, had a narrow escape from death while playing an engagement at Keith's Theater here.

Mr. Kalma had spent the afternoon at Manhattan Beach and was returning to the city when he found that something was wrong with the gasoline tank of his automobile. He went under the car to repair it, and the sunny pipe burst, pouring a quantity of boiling gasoline on his body. Screaming, he rolled from under the machine just as it exploded. Mrs. Kalma leaped from the machine and escaped serious injury.

### ABANDONS VAUDEVILLE POLICY

WASHINGTON, D. C. (Special).—The Casino Theater, in T Street, hitherto devoted exclusively to vaudeville and pictures, will change its policy for the coming season and enter the legitimate field, offering traveling combinations in musical comedy and drama at popular prices.

Amelia Bingham has just purchased a dramatic episode, "His Passion's Waterloo," written by Leonard Judson, a graduate of Columbia. She will shortly produce it in vaudeville.

Agnes Scott and Henry Keane have been booked in their new vehicle, "The Final Decree," written by Miss Scott. They will open at Pittsburgh Sept. 6.

Joan Sawyer will open her summer vaudeville season at the Orpheum Theater in San Francisco Aug. 16.

## VIOLINSKY

"The wizard of the Violin and Piano"

Direction HARRY WEBER

## JAMES MADISON

WILL WRITE HIS VAUDEVILLE ACTS IN SAN FRANCISCO UNTIL SEPT. 20th. His address there is Flatron Bldg., Butter and Market Sts. (Room 504)

### CURRENT BILLS

New Brighton.—Fritzi Schell, Jack Donohoe and Alice Marion Stewart, Mlle. Maryon Vadie, Mullen and Coogan, the Five Sullys, Ethel MacDonough, Ameta, and Helene and Emilia.

### LEAH WINSLOW WRITES PLAY

Leah Winslow, who was recently seen at the Prospect Theater in Dion Titheradge's "Fancy Dress," has written a four-act play which, under the title of "Triumph," will be produced this season. Virginia Millim and Pel Trenton have been engaged for the leading roles.

### LOUISVILLE HOUSE CLOSES

LOUISVILLE, KY. (Special).—B. P. Keith's Theater closed July 31 after a successful season of forty-six weeks. Upon the completion of several important and necessary changes in the stage, the house will reopen for its season of 1915-16.

### KEITH'S SEASON TO BEGIN AUG. 30

Keith's vaudeville season of 1915-1916 will begin Monday, Aug. 30. According to General Manager E. P. Albee, even better bills will be presented than were the rule of the present season.

Tom Waters will shortly be seen in vaudeville in a skit by H. L. Ganvoort and himself. Mr. Waters will be assisted by the Baroness De-Warder-Holub, formerly Hattie Lorraine. Special dances are being arranged by Harry Wallace and songs have been written especially for the act by Stanley Murphy and Henry Marshall. M. S. Bentham is directing the bookings.

Weber and Fields, who are appearing at the Palace this week, have been booked for twenty-two weeks. Frank Evans is arranging the tour.

Fritzi Schell, who was compelled to cancel her engagement at the New Brighton Theater a few weeks ago because of indisposition, is the headliner at the seaside playhouse this week.

### COMING HEADLINERS

WEEK OF AUG. 16.—New Brighton, Grace Fisher; Henderson's, Houdini, Ben Welch, Dooley and Sales; Rockaway, Bessie Clayton, Fannie Brice.

WEEK OF AUG. 23.—New Brighton, Fannie Brice, Bessie Clayton, Francis Nordstrom; Henderson's, Victor Morley and company; Rockaway, Chip and Marble, Rigoletto Brothers, Lillian Shaw.

A SEASIDE BUNGALOW COLONY, refined and reasonably restricted, sells 4 room bungalows, \$425; full size plots, fully improved, \$175 up; monthly payments; two sandy bathing beaches; natural harbor for pleasure boats; famous fishing grounds; superb ocean views; yacht clubs, hotels, tennis and all out door sports; fare \$2; seashore and country combined; 45 minutes out. Excursions leave office daily and Sunday; circular upon request. BACHE REALTY CO., 220 Broadway, N. Y. City

**VAUDEVILLE  
DATES**

The current week is understood where no date is given.

ADONIS and Dog: Keith's, Phila., 23-28.

ALEXANDER and Murray: Keith's, Wash.

AMETA: New Brighton, Brighton Beach, N. Y.: Keith's, Phila., 23-28.

ANTWERP Girls, Four: Maryland, Balt., 16-21.

ARCADIA: Ramona Park, Grand Rapids.

AUBORA of Light: Orph., St. Paul, 15-21.

AVON Comedy Four: Henderson's, Coney Island, N. Y., 23-28.

BALLET: Divertissement: Ramona Park, Grand Rapids.

BEESON, Mine: Orph., Minn., 16-21.

BELL Family: Keith's, Boston, 16-21.

BENT, Francis P.: Keith's, Wash.: Keith's, Wash., 23-28.

BENTON, F.: Fremont, Co.: Keith's, Wash., 16-21.

BERNARD and Phillips: Orph., Frisco, 8-21.

BLANCHE, Belle: Bushwick, Bklyn.

BONITA and Bearn: Shea's, Toronto, 16-21.

BRIKE, Fannie: Morrison's, Rockaway, N. Y., 16-21; New Brighton, Brighton Beach, N. Y., 23-28.

BRONTE and Aldwell: New Brighton, Brighton Beach, N. Y., 23-28.

BROWN and McCormack: Orph., St. Paul, 15-21.

BUGLER Brothers: Keith's, Phila., 16-21; Maryland, Balt., 16-21.

BUREAU, John and Mae: Keith's, Phila.

BURNHAM and Irwin: Keith's, Wash., 16-21.

CAMERON and Gaylord: Maj., Milwaukee.

CAMPBELL Misses: Orph., Los Angeles; Orph., Los Angeles, 16-21.

CARLIBLE and Romer: Orph., Frisco, 16-21.

CARILLO, Leo: Keith's, Boston.

CARSON Brothers: Ramona Park, Grand Rapids, 16-21.

CATTER, Mrs. Leslie: Maj., Chgo., Milwaukee, 16-21.

CARTMELL and Harris: Somer Park, Montreal, Can., 16-21.

CARUS, Emma, Co.: Morrison's, Rockaway, N. Y., 16-21.

CASTILLIANS: New Brighton, Brighton Beach, N. Y., 23-28.

CHIP and Marble: Morrison's, Rockaway, N. Y., 23-28.

CLAYTON, Bessie: Morrison's, Rockaway, 16-21; New Brighton, Brighton Beach, N. Y., 23-28.

CLAYTON, Una, Co.: Prospect, Bklyn.

COLLINS and Hart: Somer Park, Montreal, Can., 16-21; Dominion, Ottawa, 23-28.

COMPRT and King: New Brighton, Brighton Beach, N. Y., 16-21.

CONROY and Le Maire: Maryland, Balt., 23-28.

CORRADIINIS' Animals: Somer Park, Montreal, Can., 16-21.

CREIGHTONS, The: Keith's, Boston, 16-21.

CUMMINS and Schan: Keith's, Phila.

CUNNINGHAM, Ceci: Somer Park, Montreal, Can., 16-21.

DAMOND, Eugene: Orph., Minneapolis, 23-28.

DANCERS, Military Six: Temple, Detroit, 16-21.

DANUBES, Four: Keith's, Wash., 23-28.

DARE Brothers: Keith's, Phila., 16-21.

DAVIES, Reine, Co.: Keith's, Wash.

DAWSON, Lillian and Covert: Shea's, Buffalo; Shea's, Toronto, 16-21; Temple, Detroit, 23-28.

DIAMOND and Grant: Ramona Park, Grand Rapids, 16-21.

DINEHART, Allan, Co.: Orph., Oakland; Orph., Los Angeles, 16-21.

DONOVAN and Lee: Henderson's, Coney Island, N. Y., 16-21.

DOOLEY and Sales: Henderson's, Coney Island, N. Y., 16-21.

DOYLE and Dixon: Morrison's, Rockaway: Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.

DOYLE, John T.: Prospect, Bklyn.

EDWARDS'S, Gus, Song Review: Orph., Oakland: Orph., Los Angeles, 16-21.

EGAN, Thomas: Maj., Chgo., E. L. S., Melville: Keith's, Wash., 16-21.

EL RAY Sisters: Keith's, Wash., 16-21.

ESCARROS, Three: Temple, Detroit.

FARR GIRLS: Keith's, Phila., 16-21.

FENTON, Marie: Maryland, Balt., 23-28.

FISHER and Green: Keith's, Phila., 16-21; New Brighton, Brighton Beach, N. Y., 23-28.

FISHER, Grace, Co.: New Brighton, Brighton Beach, N. Y., 16-21; Keith's, Phila., 23-28.

FOX and Dolly Sisters: Morrison's, Rockaway.

GALLAGHER and Martin: Maryland, Balt., 16-21.

GALLETTE'S Monks: Temple, Detroit; Maj., Milwaukee, 15-21.

FOX and Dolly Sisters: Morrison's, Rockaway.

GALLAGHER and Martin: Maryland, Balt., 16-21.

GALLETTE'S Monks: Temple, Detroit; Maj., Milwaukee, 15-21.

GAUDSMITHS: Orph., Frisco, 8-21.

GERARD, Harry, Co.: Keith's, Boston.

LOSE, Augusta: Keith's, Phila.; Keith's, Boston, 23-28.

GOLDEN, Claude: Keith's, Boston, 16-21.

GORDON, Kitty, Co.: Orph., Los Angeles.

GORDON, Robbie: Henderson's, Coney Island, N. Y., 23-28.

GRACE and Berks: Henderson's, Coney Island, N. Y., 23-28.

GRANAT, Louis: Somer Park, Montreal, Can.

GRAY and Peters: New Brighton, Brighton Beach, N. Y., 16-21.

HALPERIN, Nan: Orph., Oak-land: Orph., Los Angeles, 15-21.

HANLON, Bert: Forrest Park, St. Louis, 15-21.

HARRIS and Mayon: Maj., Chgo.: Ramona Park, Grand Rapids, 16-21.

HEATHER, Josie, Co.: Maryland, Balt., 16-21.

HELENE and Eileen: New Brighton, Brighton Beach, N. Y., 23-28.

OAKLAND, Will, Co.: New Brighton, Brighton Beach, N. Y., 16-21.

ODIVA and Seals: Keith's, Boston; Keith's, Wash., 16-21.

OLCOTT, Charles: Keith's, Boston: Keith's, Phila., 23-28.

HERMAN, Al.: Maryland, Balt., 16-21.

HICKEY, Three Brothers: Henderson's, Coney Island, N. Y., 23-28.

HILL and Sylvany: Prospect, Bklyn.

HOPPER and Cook: Forrest Park, St. Louis: Maj., Milwaukee, 15-21.

HUDDLE, Henderson's, Coney Island, N. Y., 16-21.

HOWARD and McCane: Keith's, Phila., 16-21.

HOWARD, Brothers: Somer Park, Montreal, Can., 16-21.

HUNTING and Francis: Keith's, Phila.

HUSSEY and Boyle: Orph., Montreal, Can., 23-28.

INNESS and Ryan: Pantages, Vancouver, B. C.; Pantages, Victoria, 16-22.

JACKSON and Mae: Keith's, Boston, 15-21.

JACKSON and Wahl: Orph., 16-21.

JACKSON, Joe: Keith's, Phila., 18-21; Keith's, Wash., 23-28.

JANSELYS, Four: Shea's, Buffalo, 23-28.

JOHNSONS, Musical: Somer Park, Montreal, Can.: Temple, Detroit, 16-21.

JORDAN Girls: Maryland, Balt., 16-21.

KANE, Robert Emmett: Keith's, Phila., 16-21.

KAYSTONE Trio: Henderson's, Coney Island, N. Y., 16-21.

KINGSTON and Ebner: Orph., Frisco, 15-21.

KOKIN, Mignonette: Maj., Milwaukee, 15-21.

KRAMER and Morton: Forrest Park, St. Louis: Maj., Milwaukee, 15-21.

LEACH, Wallen, Trio: Keith's, Phila.

LEE and Cranston: Forrest Park, St. Louis.

LEWIS, Henry: Keith's, Wash., 16-21; New Brighton, Brighton Beach, N. Y., 23-28.

LEWIS, Tom, Co.: Keith's, Phila., 23-28.

LIGHTNER and Jordan: Ramona Park, Grand Rapids, 16-21.

LOYAL'S, Alfred, Dogs: Prospect, Bklyn.

MAGLEYS, The: Alhambra, London, 2-30.

Mahr and Mickofsky: Maj., Chgo., 16-21.

MALLIA and Bart Co.: Maryland, Balt., 23-28.

MARIE, Dainty: Maj., Milwaukee, 15-21.

MARTINETTI and Sylvester: Henderson's, Coney Island, N. Y., 16-21.

MASON, Wilson and Jordan: Orph., Los Angeles.

MAYOS, Flying: Temple, Detroit, 16-21.

MCCORMACK and Irving: Henderson's, Coney Island, N. Y., 16-21.

MCDOUGH, Ethel: New Brighton, Brighton Beach, N. Y., 16-21.

VETERANS, The: Temple, Detroit, 16-21; Shea's, Buffalo, 23-28.

VITI and Lynn: Prospect, Bklyn.

VIOLINSKY: Orph., Frisco, 15-21.

VOLUNTEERS, The: Orph., Oakland; Orph., Los Angeles, 15-21.

WARD, Bell and Ward: Temple, Detroit, 16-21.

WATER, Tillie, Sis.: Morrison's, Rockaway, N. Y., 16-21.

WEILCH, Roy: Henderson's, Coney Island, N. Y., 16-21.

WILLS, Nat: Keith's, Boston, 16-21; Keith's, Boston, 23-28.

WILSON, Doris, Co.: Forrest Park, St. Louis, 15-21.

WILSON, Jack: Orph., Los Angeles.

WOOD, Britt: Orph., Los Angeles.

**Agnes Scott and Harry Keane**

in "THE FINAL DECREE" By Agnes Scott  
Author of "The Red Fox Trot" "Drifting" "The Wall Between"

**JOHN CUTTY** One of the Famous Six Musical Cuttys  
Direction Harry Weber

**HARRY BERESFORD**  
NOW IN VAUDEVILLE

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Direction ARTHUR HOPKINS

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CHAS. GILLEN, Pianist  
Direction ALF. T. WILTON

**Gilda Varesi**  
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**CECILIA WRIGHT**

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Management Alexander Pantages

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"BETWEEN DECKS"  
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Direction EDWARD S. KELLER

**EVELYN BLANCHARD**  
PRESENTS  
**MARIE NORDSTROM**

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desire to express their gratitude  
to the Managers, Press, Public and  
Stage Hands—for the happiest  
season of Miss Nordstrom's career*

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AMERICA'S REPRESENTATIVE DANCERS  
Management Frederic McKay New Amsterdam Theatre Bldg., N. Y.

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IN VAUDEVILLE

Direction ALF. T. WILTON

## JOSE COLLINS

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WITH CLIFTON WEBB

William BURR and Daphne HOPE  
In an Artistic, Modern Love Episode  
"A LADY, A LOVER AND A LAMP"  
Direction Janis Jacobs



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M. S. BENTHAM PRESENTS  
THE MAGLEYS  
SPECIALTY DANCERS  
In an Original Dance Review

# MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

## COMMENT AND SUGGESTION

### ONE OF THE LEAKS

THE loss of energy, time and money in most picture studios is not by any means a subject new to readers of trade journals. Some time ago it was a most popular subject with writers and with prominent film men who consented to interviews on picture conditions. But within the last year the cry of "efficiency" has been so loud and the boasts of studio executives that they had eliminated the waste so frequent, that we might have been led to believe that the care-free, careless days were of the past. We looked back on the memory, and wondered how the early magnates made money despite the reckless handling of the problem of production.

The New York offices have been organized along efficient lines, and department heads work under definite appropriations within the bounds of which they are careful to stay. "A dollar's worth for a dollar spent" is the least that is expected of the business offices. And lo, last month one of these executives journeyed West. He journeyed through the principal studios in the great Coast colony, and he returns with tales of money squandered with the abandon of a Death Valley Scotty, time wasted in the care-free manner of a levee darkey, and energy deadened to the level of the hook-worm's victim.

We would like to have his observations, printed in an adjoining column, create a little discussion. There must be another side to the story; the directors and those in charge at the studios should have some interesting views to give. Or is it true that under present conditions efficiency is a hopeless prospect, and the need for a new type of film man, the studio manager who combines the ability to handle the temperaments of players and directors with keen business sense of the highest order. The need is assuredly not for the penny-pinching, art-destroying type. The capable studio manager is in a position to save his employers more money than many a manager of a large establishment in other lines of business. The amount that can be flung to the winds by a careless manager is staggering.

It will be interesting to note the effect of "The Battle Cry of Peace" in the movement for increased military effectiveness. We have had propaganda pictures before, but none which takes a subject so timely or important and few which handle their subject so well. So, with all conditions perfect, one may soon be able to accurately gauge the possibilities of the motion picture in the field of politics. There are no apologies needed for "The Battle Cry of Peace" as a presentation of its text, so we may be allowed to pin the screen's hope to

the Vitagraph production. In the writer's opinion columns of editorial matter and dozens of speeches could say no more, and it is certain they could not reach as many minds. Whether or not the lesson remains as long in the mind of the spectator as the editorial that may be read over and over or the appeal of the magnetic voice, is a question to be decided by the success that is achieved by "The Battle Cry of Peace."

Is it the hot weather that affects the censors so? The last few weeks have shown signs of unusual activity on the part of the guardians of the morals of the hundred million, no section of the country being slighted apparently. At the same time we see the censors have apparently been given sufficient rope and are now proceeding to make the noose. *The Saturday Evening Post* recently gave a good bit of its editorial page to criticism of the censors, and the editorials from daily newspapers are more frequent visitors from the clipping bureau. Picture men have been slow to fight, perhaps they won't have to do much now. Just let the merry censors alone long enough. Newspapers are now waking to their own danger, for the spirit of censorship will not be bound to pictures for long. This was recently shown by the action of Pittsburgh's Chief of Police in establishing a censorship of magazines and books sold in that city. When the shoe pinches the publishers you'll hear the howl.



A CHARACTERISTIC MOMENT IN FAMOUS PLAYERS' "RAGS."  
Mary Pickford is seen at her best in this Paramount release.

## WHERE THE MONEY GOES

By Harry Reichenbach

Of the Metro Pictures Corporation

ONE of Napoleon's right-hand men wasted several hours before Waterloo, and an empire was lost. An empire is lost every day at Hollywood, Cal. Never in the history of commerce or amusements was wastage noted on such an appalling scale as that which exists at the motion picture studios in Hollywood, Los Angeles and other California towns.

The big man in motion pictures one year from now will be the man who can get from his studio equipment ninety cents worth of efficiency for every dollar expended.

At the first studio I visited in Hollywood, the director (a noted director, too) was busily engaged rehearsing three very prominent screen performers in a simple scene. While I was at this studio the director put the three stars and several minor players through a scene at least fifteen times, and then, after rehearsing it over and over again, signalled the camera man that he was ready and changed the entire business of the action entirely around to the original before he really did photograph it. The camera clicked a few minutes, then stopped, and twenty-three feet of film was made. Three hours were wasted, and I was informed by the camera man the following night that the director had ordered a re-take of the scenes the next day. Without exaggerating it cost the company five hundred dollars for the three hours' work. I can

state authoritatively that this director photographed but forty-five feet of film during the entire nine hours the company was at the studio. He rehearsed his stars but not his inexperienced extras.

At another studio a few blocks farther up Sunset Boulevard, a well-known male star recognized me and called me into his dressing-room. I am going to quote this stage star: "I have been here thirteen weeks and have made one five-reel picture," he said, "and have worked two weeks during the last seven that I have been here, and then only an hour or two a day of actual work at that." This star, well known as having appeared in three consecutive successes on Broadway, is thoroughly disgusted with motion picture work and threatens to leave the company after the forthcoming picture is completed.

At a well-known motion picture city where efficiency would, during each week, almost pay for the running expenses of the enterprises from the wastage that could be saved, I got my first glimpse of tremendous loss and gigantic waste. Thousands of people visiting this institution, daily wandering from one part of the large plant to the other, continually interfere with the work of the various companies and hinder in every imaginable way the efficiency of the various departments.

During the five days that I spent at Hollywood I caught passing glimpses of the bigger picture enterprises there. To an observant one the lost energy was painfully obvious. It required two hours for a minor actor in one scene to remove a blue coat, walk to his bungalow some distance from the studio, secure a gray coat which would photograph better, and return to the studio and make a test. Why a test of colors was necessary at all (as one who knows very little about the technical side of the film industry) I cannot grasp. Surely every color in the rainbow has been placed before the camera lens since the inception of scientific photography, and the man who presumes to be a first-class director should know in advance what apparel he requires of his company the day before he is going to stage a scene and the effectiveness of various colors.

One actress lifted from obscurity and given prominent parts opposite a well-known favorite and who since then, by reason of no little publicity, secured for her by the active publicity department of the concern that she is affiliated with, recently walked out of a scene in the middle of a five-reel production because the horse allotted to her did not measure up in point of grandeur to the

(Continued on page 27.)

## INAUGURATE NEW POLICY

California Corporation Announces Plan of Producing Six Features a Year

The California Motion Picture Corporation has settled upon a definite policy of producing six elaborate features each year. This plan was decided upon on the recent completion of "Salvation Nell," which the officials of the company believe to be one of the best pictures ever produced. Because it grades so high in their estimation, they do not desire to produce anything inferior to it, and for this reason have limited themselves to a small number of pictures so that each one can have the proper amount of time devoted to its production. They will only produce pictures based on an already famous story of unusual strength and popularity. On account of the overcrowded condition of the market, it is the belief of the company that pictures in the future will be judged on their merits alone, and not on the trade-mark of the producing company.

## FARRAR IN "CARMEN" COMPLETED

The Jesse L. Lasky production of "Carmen," featuring Geraldine Farrar, was given its first screen showing at an invitation performance at the 1st Theater, Hollywood, Cal., recently, and was enthusiastically received. Among those present were Miss Farrar, Pedro de Cordoba, Wallace Reid, and others of the cast; Mr. and Mrs. Lasky, William and Cecil de Mille, Lou Tellegen, Mrs. Morris Gest, Laura Hope Crews, Mr. and Mrs. Sidney Farrar, Raymond Hitchcock, Louis Sherwin, dramatic critic of the New York *Globe*; Mr. and Mrs. Frank Mills, Tully Marshall, Marion Fairfax, Mrs. David Belasco, Frank Reicher, Nat C. Goodwin, Margaret Moreland, Blanche Ring, Charles Winnegar, Thomas Meighan, Margaret Leslie, Orrin Johnson, and Donald Brian. An elaborate musical programme, selected from the opera, accompanied the picture.

## ESSANAY'S NEW SCENICS

A large corps of Essanay photographers recently returned to the Chicago studios with a beautiful collection of scenic pictures taken amid the wild, rugged wonders of the Canadian Rockies. They were gone six weeks and brought back eight thousand feet of film. It will be released five hundred feet at a time twice each month coupled with a "Dreamy Dud" animated cartoon drawn by Wallace A. Carlson. Many of the pictures were taken on the tops of the mountains above the clouds, and some wonderful sunset effects were obtained.

## "DIAMOND FROM THE SKY" SCORES

Owing to the great popularity of "The Diamond from the Sky" in Toronto, Canada, the manager of the Playhouse recently received a summons to court for violating the law against permitting people to stand in the lobby of a theater. He pleaded his own case, explaining that the picture was in such great demand that it was impossible for him to keep the people out. After listening to a lengthy explanation of the story of the picture the magistrate dismissed the case.

## "THE GALLOPER" COMPLETED

Donald Mackenzie's production of "The Galloper," from the story by Richard Harding Davis is completed and Pathé officials last week had their first view of the picture. The prevailing opinion is that it is among the best of recent comedy dramas and Pathé expects unusual popularity for this Gold Rooster Play.

## KLEINE FILMS "GREEN CLOAK"

"The Green Cloak," an Owen Davis play is being produced for motion pictures at the George Kleine studio with Irene Fenwick in the leading role. The cast in the star's support includes Della Connor, Blanche Almee, Roland Bottomley, William Anker, John Davidson, Richie Ling, Anna Reader, Frank Belcher, and Katherina Brook.

## BICKEL AND WATSON COMEDY

"Hello, Bill," the farce by W. M. Goodhue, has been staged for the screen by George Kleine with Bickel and Watson in the leading parts. The production will mark the screen debut of these comedians. Included in their support are Ben L. Taggart, Ruby Hoffman, Seltz Edwards, Alma Hanlon, John Nicholson, and Alfred Kepler.

## The Whartons Tell a Good One

Here's a good one from the Pathé producers, Wharton, Inc., at Ithaca, N. Y.: Recently in filming a "Wallingford" story which dealt with high finance as applied to skunk farms, they took down the big Wharton sign over the main entrance to Renwick Park and put up one with the words "Skunk Farm" on it instead. When the pictures had been taken and the first print was being projected on the screen they were first amazed and then carried away with laughter to find they had neglected to remove a smaller sign on the foot passenger gate, directly below the skunk sign, which read as follows: "No one not a member of the cast admitted."



A THRILLING MOMENT FROM "THE BATTLE OF PRZEMYSYL" AMERICAN CORRESPONDENT FILM COMPANY FEATURE.

Showing an Actual Moment in the Attack on the Outskirts of the Belenguered Russian City.

## HERE AND THERE

## STAGE BIG WAR FILM

Lubin Forces Plan Elaborate Production of Louis Reeves Harrison Story

Work has begun at the Lubin studio on the production of the big war feature which is expected to be one of Lubin's most important contributions to the screen of the year. The story of the picture, which is as yet unnamed, has been written by Louis Reeves Harrison and John Pratt, formerly of the All Star Company and producer of "Shore Acres" and "The Garden of Lies," is in charge of the production. The production will be in five parts.

A strong cast has been chosen from the members of the Lubin Stock company. Rosetta Brice is to be seen in the leading role, and Richard Buhler, Francis Joyner, and Charles Brandt are among the others in important parts.

## A. C. F. IS NEUTRAL

We're neutral," says the American Correspondent Film Company, which is releasing a series of strong pictures of the European war. The company's pictures are gathered from all parts of the war zone and assembled in New York to give an impartial view of the important events on the European battlefields. All the correspondents of the company are Americans. At present many of the operators are on the Western front, and within the next few weeks another envoy will be dispatched to the Italian front.

## SAM BERNARD'S DEBUT

The Famous Players' Film Company announce that the release date of Sam Bernard's first screen appearance in "Poor Schmaltz" has been changed from some time in October to Aug. 23. This was done in order that the first year of the Paramount Pictures Corporation, which closes the week of Aug. 23, may be commemorated by the release of this picture, of which the Famous Players are so proud.

## KALEM ELECTS NEW PRESIDENT

At a meeting of the stockholders of the Kalem Company held for the purpose of electing officers necessitated by the recent death of Samuel Long, the former president, Frank J. Marion was elected to fill the vacancy. Phil Lang was elected vice-president and William Wright secretary and treasurer.



RAYMOND HITCHCOCK MAKES HIS SCREEN DEBUT IN "THE RING-TAILED RHINOCEBROS."

Special Lubin Release on the V-L-S-E Programme, Aug. 16.

## PARAMOUNT'S CAMPAIGN

Announce Elaborate and Costly Advertising Campaign for Next Fall

Following its recent announcement of the photoplays to be released during the first three months of the second year of its existence, the Paramount Pictures Corporation now comes forward with the details of a large advertising campaign planned for the Fall. Beginning the first Thursday in September, in 11,844,105 copies of various publications, its advertisements will appear throughout the year 1915-1916. The mediums in which the Paramount Pictures Corporation's advertising is to appear are the *Saturday Evening Post*, *Ladies' Home Journal*, *Ladies' World*, *Woman's Home Companion*, *American Sunday Monthly*, *New York Times*, *Boston Post*, *Cleveland Plain Dealer*, *San Francisco Chronicle*, *Buffalo Evening News*, *Washington Evening Star*, *Minneapolis Journal*, *Baltimore American*, *Denver Post*, *Indianapolis News*, *Omaha World-Herald*, *Atlanta Constitution*, *Salt Lake Telegram*, *Dallas News*, *Chicago Tribune*, *St. Louis Post-Dispatch*, *St. Paul Pioneer Press*, *Detroit Free Press*, *Kansas City Star*, *Philadelphia Evening Bulletin*, *Seattle Daily Times*, *Portland Oregonian*, *Providence Evening Bulletin*, *New Orleans Item*, *Pittsburgh Gazette Times*, and *Memphis Commercial Appeal*.

In addition to this, with the aid of one of the most experienced advertisement writers in this country, Howard E. Spaulding, a twenty-five page booklet, giving samples of advertisements different from anything yet attempted in the film business, has been prepared for use by Paramount exhibitors.

## METRO HOLDS CONFERENCE

A four-day conference was recently held at Atlantic City among the executive officials of the Metro Pictures Corporation, the eighteen exchange men composing the distributive forces of the organization, the heads of the five producing concerns, whose products constitute the Metro programme, and as many of the studio managers and directors as could be spared from their work. After the meeting, Richard A. Howland, president of the company, announced the confirmation of the acquisition of the various stars acquired by the company and the programme for the forthcoming quarter, the details of which have been previously published. A vote of thanks and confidence of those present was extended to Mr. Howland and Joseph N. Engel, of the parent office, for their ardent attention to the executive details of the organization since its inception last March.

## JOHN INCE JOINS EQUITABLE

John Ince has severed his connection with the Lubin Company and has gone with the newly formed Equitable Corporation, where he immediately started work directing "The Cowardly Way," a five-part feature to be released on the World Film Corporation programme. Mr. Ince brought his own technical staff with him from Philadelphia, including Ed Hopkins, technical director; William Black, photographer, and Joe Royle, assistant director. These three men have been associated with him for the past three years, and he finds them quite necessary for the successful production of his pictures. When Isadore Bernstein, general director of the Equitable, leaves for California, when the company opens its Western studio, Mr. Ince will be head director of the New York studio.

## METRO SEEKS BARRIE'S INTEREST

Efforts are being made by the Metro Pictures Corporation to persuade J. M. Barrie, the noted English dramatist, to write an original scenario for the use of little Mary Miles Minter. Miss Minter wrote to the author of "Peter Pan" several weeks ago asking him to give her a screen "Peter Pan" and in reply he told her that he had not taken enough interest in motion picture productions to know whether he could write a silent drama. Metro has commissioned its London representative, Harry J. Cohen, to see Mr. Barrie and prevail upon him to accede to the desires of the pretty little star. Should he succeed the Metro Corporation announces that they will send Miss Minter to any part of the world which the locale of the story calls for.

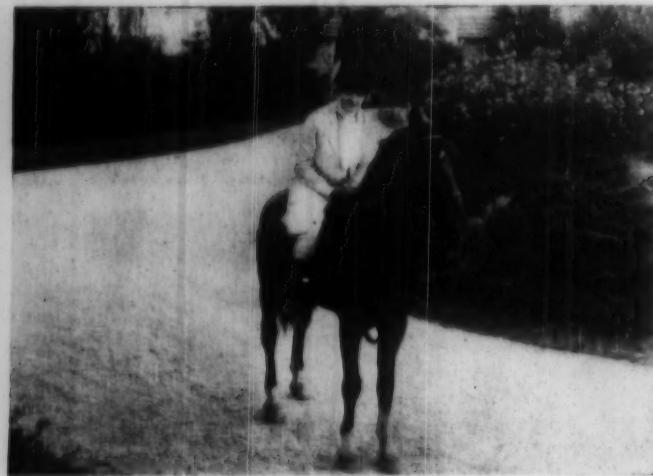
## JOSE FILMING "THE CLOSING NET"

Edward Jose has started work filming the adaptation of Henry C. Rowland's popular novel, "The Closing Net," which first appeared serially in the *Saturday Evening Post*. This is a story of crime and love, with a Paris setting, and is thrilling and exciting from start to finish. When completed the picture will be released by Pathé. Mr. Jose writes that he has discovered some wonderful exterior settings in the Adirondacks and the Delaware Water Gap. Howard Estabrook has been engaged for the feature part of Frank Clamart, alias "The Tide Water Clam." He will be supported by Madeline Traverse, and the balance of the cast will contain Miss Milford, Kathryn Browne-Decker, Arthur Abro, Eric Mayne, and a number of others well known to moving picture patrons.

A new moving picture theater called the Arcade has been opened at Jacksonville, Fla., and has met with an enthusiastic reception on the part of the public. It was erected at a cost of \$70,000 and has every known modern convenience.



Ethel Clayton Starting for the West, Where Lubin's "The Great Divide" Will Be Staged.



Hazel Dawn, in Famous Players' Release of Aug. 23, "The Heart of Jennifer."



Ruth Roland (at Right), of Pathé's "Who Pays?" Series, at Long Beach, Cal., with Gypsy Abbott.

A TRIO OF DAINTY SCREEN STARS CAUGHT BY THE CAMERA AT ODD MOMENTS.

**JESSE L. LASKY RETURNS**  
Makes Special Trip from Hollywood—Plan for European Market at the Close of the War

Jesse L. Lasky returned last Tuesday from the Hollywood studios of the Jesse L. Lasky Feature Play Company for the especial purpose of devising ways and means of supplying the European motion picture market at the close of the present war. It is his opinion that as soon as hostilities are over there will be an enormous demand for photoplays and especially those of American manufacture. He is basing his conclusions on the natural desire of a people who have been engaged in hostilities of turning to the other extreme and seeking all kinds of amusement. As the warring countries will be more or less impoverished it will be impossible for the subsidized grand opera companies to anywhere near fill the demand, and it is his belief that the people will turn to the photoplay. During the time that he is East he will complete arrangements for stepping into the breach and filling the demand that is bound to spring up as soon as peace is concluded.

**NEW PATHÉ SERIES**

Arrangements Being Completed for Series of Title, "Who Is Guilty?"

Louis J. Gasnier, general manager of Pathé, is now making the necessary arrangements for the production of a novel series of three-part features under the general title, "Who Is Guilty," or "The Struggle for Life." The pictures are to be somewhat similar to the "Who Pays" series, which were such an unprecedented success, and, like them, each picture will be complete in itself, yet all will deal with the actual problems of life, presenting them in a forcible and graphic manner. A country-wide chain of newspapers will publish the stories simultaneously with the production of the pictures. Owing to their great success in making the "Who Pays" pictures, it is very probable that the Balboa Company will produce the new series.

**MAY WARD DESERTS THE STAGE.**

May Ward, well known in vaudeville throughout the country for her act called "May Ward and Her Eight Dresden Dolls," is the latest screen acquisition from the varieties. She is to be seen soon in the five-part feature film called "The Continental Girl," which has just been completed by the newly organized Continental Photoplay Company of Germantown, Pa. Miss Ward has been on the stage since she was thirteen years old.

**SEELYE ON INSPECTION TRIP**

C. R. Seelye, assistant general manager for the V-L-S-E., has left for an extended tour of the Eastern branches of that concern. It is his purpose to thoroughly inspect and overhaul the work of the branch exchanges with a view to getting ready for an extensive campaign in the Fall, which, it is said, will be even more active than that of the Spring and Summer.

**TO SHOW "WOMAN NEXT DOOR"**

George Kleine will show his next feature, "The Woman Next Door," at the Candler Theater next Tuesday morning. The performance will commence at 10:30 and is held for the benefit of exhibitors and their friends. Irene Fenwick is featured in "The Woman Next Door," which is scheduled for release through the Kleine-Edison Feature Film Service, Sept. 1.

**COMPLETING PAVLOWA FILM**

The Universal Company that is working on the production of "Fenella," or "The Dumb Girl of Portici," in which Pavlowa will make her screen debut, has completed the scenes that were to be made in Chicago and will return to the Pacific Coast to stage the rest of the spectacle. The Smalleys are staging the production.

**PUSH CENSOR REFERENDUM**

**Backers of Move for Referendum in Ohio Report Response Favorable—Censors Also Proving Active**

**COLUMBUS (Special).**—According to the backers of the movement to force a referendum vote in Ohio on the proposed amendments to the State censorship law, the reports now in hand show that over 20,000 signatures have already been secured to the petition. Slides shown in all the theaters are among the means that will be used before the campaign is finished. The law requires 67,000 signatures, but the committee expects to have 200,000 within the next three weeks.

The State Censor Board is also far from inactive. The Ohio exhibitors have been advised through circular letters sent out by the Board that should a referendum be carried against the new censor law as amended by the last legislature only the amendments to the present law will be knocked out, leaving the present law still in full force.

The Board claims that the amendments give more protection to the exhibitor than the present law, because, under them, the

manufacturer or the persons operating the film exchange which furnishes pictures to the exhibitors can be prosecuted, whereas under the present law only the exhibitor can be prosecuted, regardless of the fact that it is the manufacturer or the exchange that really is the law violator by sending to his exhibitors uncensored films.

The censor board charges that those getting up the referendum against the new law represent to exhibitors that if the referendum carries there will be no censor law on the statute books and that censorship will be knocked out. This is declared to be erroneous and made only for the purpose of enlisting the support of exhibitors in obtaining the referendum.

The amendments to the present law will become effective Aug. 27, unless held up by referendum. The censor board also sent out copies of both the present law and the amendments to exhibitors so they may familiarize themselves with both.

**UPPER FIFTH AVENUE SHOCKED**

In order to achieve convincing realism in one of the big scenes of "Ashton Kirk, Investigator," which Arnold Daly is producing for Pathé, the well-known actor persuaded Mrs. George Gould to allow him to use the large ballroom in her palatial residence at 857 Fifth Avenue, New York. When the scene was taken upper Fifth Avenue was shocked at the impropriety of seeing a large number of carriages and automobiles drive up to the Gould residence at high noon and discharge scores of men and women in evening clothes and see them received by lines of footmen in powdered wigs and livery. It could not understand such a breach of social etiquette until it was all explained by the presence of the moving picture camera. A number of well-known society people appeared in the picture, which is being produced under the direction of Ashley Miller.

**JOS. LINCOLN STORIES FOR SCREEN**

Arrangements have been completed by the Eastern Film Company of Providence, R. I., to produce three of Joseph C. Lincoln's celebrated stories of Cape Cod life. The three stories selected are "Mr. Pratt," "The Old Home House," and "Partners of the Tide." The producing company plans to erect a special studio on Cape Cod for the taking of these pictures in order that all of the necessary local atmosphere and color may be incorporated into them. Each story will be made into a three-part feature. The contract was negotiated by Miss Peggy McCall, of Frank Henry Rice, Inc., literary agents.

**SCREEN ACQUIRES MARY LAWTON**

Mary Lawton, who won the praise of the critics for her able work in the production of George Bernard Shaw's "The Philanderer," at the New Theater, is to make her debut in pictures under the management of the Frohman Amusement Corporation. The vehicle selected for her initial appearance is an adaptation of Sutro's "John Gladie's Honor," in which C. Aubrey Smith is to be starred.

**"CAT'S PAW" AN EDISON FEATURE**

William Hamilton Osborne's novel, "The Cat's Paw," is to be produced for the motion picture screen by the Edison Company and released as a Kleine-Edison feature. The first Edison feature to be handled by the new feature distributing organization is Mrs. Fiske in "Vanity Fair," scheduled for Sept. 8.

**STRONG CAST IN "GREEN STOCKINGS"**

Great care has been used in selecting the cast for the Vitagraph production of "Green Stockings," the adaptation of the successful play in which Margaret Anglin starred for three seasons. The leading roles will be handled by Lillian Walker and Stanley Park, who was Miss Anglin's leading man for three years. The balance of the cast includes Charles Brown, John T. Kelly, Charles Wellesley, and Denton Vane. The picture will be staged under the direction of Wilfrid North and will be released as a Blue Ribbon Feature on the V-L-S-E programme.

**STURGEON PRODUCES BRADY STORY**

Rollin S. Sturgeon, director of the Western Vitagraph Company, has been selected to produce the adaptation of Dr. Cyrus Townsend Brady's remarkable story of piratical adventure, "Sir Henry Morgan, Buccaneer." As most of the scenes are to be taken in midocean, Mr. Sturgeon has found it necessary to buy a staunch, rakish-looking craft, which is now being rebuilt so that it will conform to the appearance of the ship mentioned in the Brady story. The members of the company will live on the boat until the picture is completed.

**TRIANGLE IN WINDY CITY**

Chicago newspapers state that the Triangle Film Company has taken over the Studebaker and the Colonial Theaters in that city as homes for the new Griffith-Sennett-Ince productions. The Studebaker is to be a permanent home for the new productions, starting about Sept. 6. "The Birth of a Nation" is to be transferred from the Illinois to the Colonial on Aug. 23, and will run there indefinitely. Chicago film men think that it will hold its drawing power until December, after which the house will revert to its present policy under the management of Jones, Linck and Schaeffer.

**KEystone WINS SUIT**

Supreme Court Justice Page last week handed down a decision in the suit of Marie Dressler against the Keystone Film Company. The court held that Miss Dressler had failed to prove her contentions of fraud or misconduct on the part of the defendant, and was entitled only to the royalties agreed upon in the original contract. The film company has always been willing to pay the royalties, but Miss Dressler refused to accept them, alleging that they were insufficient.

**ESSANAY MAKES INCREASES**  
Will Add Another Three-Reel Feature to Weekly Output—Weekly Release Reels

On Sept. 1 the Essanay Company will increase the number of reels on its weekly programme to eleven. It will discontinue the one-reel drama released on Monday and substitute in its place a three-reel feature. This will make the weekly programme consist of two three-reel features, a two-reel drama, a George Ade "Fable in Slang," alternating with a split reel scenic and animated cartoon, a one-reel Western drama featuring G. M. Anderson and Margaret Clayton, and a one-reel Western comedy. This does not include the Chaplin comedies and the multiple reel features released on the V-L-S-E programme.

In speaking of the change, George K. Spoor, president of the company, said that Essanay had been steadily growing away from the one-reel photoplay in its Eastern productions. This has been necessitated by the need of more finished and well rounded productions for the better class dramatic works and stories which this company is buying, there being more valuable material in works of this kind than can properly be produced in a single reel. The Western dramas are to be continued in one reel, because they are a special kind created by G. M. Anderson and found especially adapted to this footage. The Western comedies also come well within the thousand feet footage and consequently need not be changed. The public is demanding better photoplays all the time, and it is the policy of the Essanay Company to keep in step with the advanced demands.

**THREE NEW STARS**

Morosco Captures Blanche Ring, Cyril Maude and Charlotte Greenwood

A telegram last week from the Oliver Morosco Photoplay Company in Los Angeles announces that that company has succeeded in signing contracts with such prominent stars of the legitimate stage as Blanche Ring, Cyril Maude, and Charlotte Greenwood. Cyril Maude will be seen in September in the adaptation of Ibsen's well-known drama, "Peer Gynt." This will be the first Morosco release for the fifth quarter of the Paramount Pictures Corporation. The vehicles for the initial screen appearance of Blanche Ring and Charlotte Greenwood have not been decided upon as yet, but will be announced in the near future.

**INCREASE "BEAUTY" RELEASES**

American "Beauty" productions, which have proven so popular that the American Film Company has decided to increase the output to two a week. The decision to release two a week has just been reached and "Love and Labor," scheduled for Aug. 14, will be the first extra "Beauty." John Stepping and Beatrice Van are featured in this single reel.

**HAZEL DAWN'S NEXT PICTURE**

The next appearance of Hazel Dawn under the management of the Famous Players Company will be in an intensely dramatic role in an original drama called "The Heart of Jennifer," written by Edith Barad Delano. Though Miss Dawn's first success in pictures was attained in comedy roles, it is said that she excels all extremes in this picture, which abounds in tense dramatic situations calling for the utmost in acting ability.

**KNICKERBOCKER SIGNS NOTED STAR**

Florence Rockwell, one of the most widely known and versatile players on the American stage, has signed a contract with the Knickerbocker Star Features to appear in a three-act drama to be released about Sept. 1. Miss Rockwell has had a most enviable stage career and her appearance in pictures will be watched with interest.



## THE TOPIC OF THE TIMES

is the Navy. In the great serial by William Hamilton Osborne, produced by Balboa, and released by

**PATHÉ**

the career of a young man is traced from his enlistment as a sailor in the American Navy to his promotion as a commissioned officer. Woven into his adventurous life is a love affair with a beautiful girl. The scenes of navy life are taken with the approval and by the sanction of the Secretary of the Navy.

Complete in 14 chapters and released September 2d.

Book it now and benefit by the extensive advertising in hundreds of the best newspapers.

***The PATHÉ EXCHANGE inc.***

**EXECUTIVE OFFICES**

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FLORA FINCH.

The Screen Favorite's Latest Photograph

### STUDIO GOSSIP

**THE ENTIRE WINTER GARDEN** cast is to be turned into fairies, but only for a short while, however, in fact only during that short time it will take them to appear in a little allegorical picture that Edwin August has introduced into "Evidence," the drama of English manners which is being produced by him for F. Ray Comstock. The members of the Winter Garden chorus are to flit about garbed mostly in a pair of wings and a smile, and cavort about through the air and the branches of the trees. It is to be hoped that they have better luck than some fairies that appeared in a recent picture, who got stone bruises on their poor little bare tootsies and when they were supposed to flit painfully limped.

**IS SEASICKNESS** a just cause for a strike? A group of Essanay extra men think so, with the result that a number of scenes in "The Woman Hater," written by C. Chatfield Taylor and featuring Henry B. Walthall, had to be retaken. The script called for the use of a yacht, but the Lake Michigan gales were so cruel that the extra men all got seasick. When they were ordered to repeat the performance the next day they calmly refused, saying that seasickness was not part of an extra man's job, with the result that all the scenes they had previously appeared in had to be retaken with a group of extra men with stronger stomachs.

FOR USE in taking the various scenes in "The Great Divide," which Romaine Fielding is directing for the Lubin Company, he has invented a collapsible studio building and a portable electric light plant mounted on an automobile and generating its own power. Ethel Clayton and Robert Kelly have the stellar roles in this production.

**HENRY B. WALTHALL**, of the Essanay Company, made a short speech during the intermission of the Chicago Tribune's benefit performance of "The Birth of a Nation," for the victims of the recent *Eastland* disaster.

**LILLIAN DREW**, the well-known character actress of the Essanay Company, has joined the Eastern company making a special series of photoplays requiring settings along the Atlantic Coast. The company is under the direction of Joseph Byron Totten.

NEARLY EVERY NATIONALITY on the face of the globe is represented in the forthcoming Essanay production of "The Man Trail," adapted from the novel of the same name by Henry Oyen. All in all, nearly 1,000 people appear in the six-act feature. It is being staged under the direction of E. H. Calvert, with Richard Travers and June Keith in the feature parts. It will be released on the V-L-S-E programme in September.

**PROFESSOR SIG STARK** has been engaged by the Vitagraph Company to establish what is called a scientific department, so that any picture requiring the use of any science will be able to use the necessary detail in a manner that is technically correct. He will also have charge of a newly established first-aid department for the speedy handling of any of the Vitagraph players who are so unfortunate as to become injured in the performance of their work.

### BRIEFS OF BIOGRAPHY

#### Seay of the Southland

Charles M. Seay, who was one of Edison's leading directors until a short time ago, has signed a contract with the Equitable Motion Picture Company, and will direct the making of five-reel feature pictures, which will be released through the World Film Corporation. Mr. Seay's first photodrama in his new capacity will be the production of an adaptation of Paul Armstrong's popular Southern play, "Blue Grass," in which Thomas Wise will play the lead.

Some of the best pictures Mr. Seay has produced are Southern plays, full of the atmosphere and romance of the country south of the Mason and Dixon line. His success is, without doubt, due to his familiarity with his subject, for he is a Southerner, born and bred. Mr. Seay was born in Atlanta, Ga., and received his education at the University of the South, at Sewanee, Tenn. It was his avowed intention to become a doctor, but he changed his mind after the second year, and came out with a B.A. degree instead.

The stage interested Mr. Seay intensely, and he became an actor. After a number of years on the legitimate stage he turned his attention to motion pictures, which were just coming in, and watched them very intently. He learned a great deal about trick pictures from those shown at the Proctor vaudeville houses, and when, six years ago, he became a motion picture director with the Edison Company, he used this knowledge.

Mr. Seay's greatest pleasure is in producing homely plays of heart interest and which smack of the soil. "It is my ambition to produce only American plays dealing with American people—because they are the only kind of people I know anything about," says Mr. Seay. "I was born in a little town and lived in the back woods for years, and I think the most popular picture, the one which reaches and touches every one, is the picture of every-day human experience."

#### Rosetta Would See Herself

Rosetta Brice, the titan-haired beauty of the Lubin acting forces, has been selected to play the leading role, that of the princess, in the great war play by Louis Reeves Harrison, now being staged by Jack Pratt, the new Lubin director. Miss Brice has had considerable experience in photoplay work. In discussing her venture from the speaking stage to the silent stage, Miss Brice said:

"I think curiosity had a great deal to do with it. Did you ever want to see the back of your neck? Sure you did. So does everybody when they're young; and then they find that all they have to do is to hold a mirror at the right angle with another mirror, and there you are—the back of your neck is just as plain to you as the dimple in your chin."

"Well, that's one of the reasons I became a photoplayer; oh, not to see the back of my neck—but to see myself ACT! You see, I had been playing in stock companies for several years, and in a general sort of way I knew how I acted; but, of course, I never saw myself. Neither did anyone else who has played exclusively on the stage. For a long time I had been a 'movie' fan. And I always thought how perfectly wonderful it would be to see one's self on the screen. It sort of gave me the creeps to think of it, because it really is uncanny—I

think every picture player will agree with me—to suddenly see your very self walk right out to the foreground and say hello to you! I've never gotten over it, and I daresay I never will fail to feel that little thrill that comes when I see myself on the screen."

"Seriously, I had thought of screen work for several years before I sought an engagement with Lubin's. Stock work demanded so much and gave so little—long hours spent between the four walls of a theater, little or no outdoor life except on short vacations—and I think, perhaps, it was the call of the outdoor life as much as anything."

"So I called on Mr. Lowry, fresh from a ten weeks' engagement with the Orpheum Stock company in Philadelphia, was tried, and began playing leads, my first role being in 'The Price of Victory,' a Lubin special, in which I blew up a bridge and was crushed beneath the falling timbers! Which was considerable tryout!"

"Since then I have played in many of the Lubin features under the direction of Barry O'Neil, the chief roles being the heavy support of Rose Coghlan in 'The Sporting Duchess,' Flora Wiggins, a splendid comedy character part in 'The College Widow,' 'The District Attorney,' 'The Evangelist,' and others."

#### "SECRET ORCHARD" BANNED

The Pennsylvania Board of Motion Picture Censors has barred the showing of the Lasky production of "The Secret Orchard," featuring Blanche Sweet. The picture passed the National Board of Censorship and is showing at the Strand Theater in New York this week. The fight to get the picture past the censor board will be taken to the courts, and the picture will be shown in the Common Pleas Court. This is the first time that a moving picture has ever been shown in a Pennsylvania court. The picture is adapted from the play of Channing Pollock, which in turn is based on the novel by Alice and Egerton Castle and deals with a girl who sins but is reclaimed through love and finds happiness in marriage.

The Vitagraph production of "The Island of Regeneration," released on the V-L-S-E programme, is another picture that has had trouble. The picture was barred in St. Louis by the police, but Judge Rassieur, after seeing the production, granted a permanent injunction restraining the police from interfering with the showing of the picture. It is now playing to crowded houses in St. Louis and has become so popular that it had to be continued for a full week's showing.

#### NEWSY NOTES

The Selig Polyscope Company are making arrangements to entertain the delegates at a convention of theatrical managers of the middle West, to be held at Chicago, Aug. 12 to 15. The visitors will be taken out to the studio and shown a moving picture in the making.

"The Marriage of Kitty," an adaptation of the play of the same name by Francis de Croisset and Fred de Cresac, in which Fanny Ward is to make her first screen appearance, will be released by the Jesse L. Lasky Feature Play Company on the Paramount programme, Aug. 16.

Commencing Labor Day, the management of the Savoy and Garrick theatres, New York, will raise the scale of prices from ten and fifteen cents to fifteen and twenty-five cents.

A strong syndicate is reported to be negotiating for the site at 1410-1414 Farnam Street, Omaha, for the erection of an imposing picture theater. The Omaha *World-Herald* at present occupies the site, but moves next winter to a new location.



ANITA STEWART, EARLE WILLIAMS, AND WILLIAM DANGMAN, in a Scene from the Fifteenth Chapter of "The Goddess." Vitagraph's Continued Feature.

#### PLIMPTON RESIGNS

Leonard McChesney Now Manager of Edison Company's Studio—No Change in Policy

The surprise of the week in film circles was the announcement of the resignation of Mr. Horace G. Plimpton from the position of studio manager, Edison, a position which he had held for about six years.

When Mr. Plimpton tendered his letter of resignation to Mr. C. H. Wilson, vice-president and general manager of the Thomas A. Edison, Inc., Mr. Wilson was greatly surprised, and accepted it very reluctantly. As his resignation was to take effect as early as possible, Leonard W. McChesney, manager of the Edison Motion Picture Division, who has been stationed at Orange, N. J., took charge of the Edison studio in Bedford Park, New York City, on Monday.

Mr. McChesney contemplates no radical changes of studio policy during his regime, and, except for the change of head, the studio life promises to go on as usual, the company devoting itself to its present three reels, alternating with a four-reel weekly; with a one-reel Wednesday and Saturday—all released through the General Film Company; and the production of special longer plays, to be released soon under the name of Kleine-Edison Features, the first of which will be Mrs. Fliske in her famous "Vanity Fair."

Mr. McChesney's career is quite remarkable. For, though still a young man, he has in thirteen years worked himself up from a minor position to manager. Except for a comparatively short time spent as advertising manager of the General Film Company, his entire experience has been with the Edison organization, dating from the time he was in the advertising department, then stationed in Chambers Street, New York City. He rose steadily till he became assistant advertising manager of the Thomas A. Edison, Inc. His next promotion was to that of sales manager of the Motion Picture Department, in July, 1913. Recently the vast Edison enterprises were divided into "divisions" so as to give each more of a separate organization and management. It was then that Mr. McChesney became manager of the Motion Picture Division.

#### WORLD HAS PARAGON STUDIO

The World Film Corporation will operate the new Paragon Studio at Fort Lee, which picture men say is one of the most completely equipped producing plant in the East. Control of the Paragon will be operated in the same manner as World Film handles the Peerless at present.

#### REVIEWS OF FEATURE FILMS

**Pat Hogan, Deceased** (Vitagraph, Aug. 7).—Featuring the Vitagraph comedy quartette, William Shea, Flora Finch, Hughie Mack, and Kate Price, this two-part comedy, written by Elizabeth R. Carpenter, and staged under the direction of George Plympton, is a good burlesque. It was an error, however, to have a subtitle apprising the audience that a certain location was a tropical island, and then only see vegetation indigenous to the north temperate zone. Pat, a fisherman, has a temerous wife in the person of Flora Finch. One day while fishing his boat overturns, and after great difficulty he reaches a tropical island. His boat drifts ashore, and this is taken for conclusive proof that he is dead, and his wife collects his insurance. She then turns to the plow of Miss and finally succeeds in marrying her. After finding a large chest of treasure, Pat builds a raft, and escapes from the island, just in time to break up the wedding party. There are several minor features that add greatly to the enjoyment of this well-staged and well-produced comedy.

**The Drab Sister** (Biograph, Aug. 3).—Though realistically descriptive of homely conditions as they undoubtedly exist in thousands of cases, and though it has been presented in a thoroughly able manner, this two-part drama fails to either please or prove interesting. Possibly it is because it is not a drama in any sense of the word, but merely a picturized incident with an entire lack of punch and suspense. The great contrast is shown between two orphan sisters, one does all the work, and the other has all the good times. Naturally the young and frivolous one gets the best of everything, and the elder one takes what's left. The younger one even gets the man the older sister is in love with, and through her three years of married life allows the older one to do all the little tasks of the household, while she spends her time in idleness. At the end of that time one of her former lovers appears, and she resolves to run off with him, and in the end the deserted husband sees the real jewel that he has overlooked through all these years. The picture is another example that there is a profitable field awaiting some one who will teach moving picture people how to handle a camera. Louise Vale, Franklyn Ritchie, Madie Kirby, and Kenneth Davenport handle the feature roles capably.

**Country Blood** (Lubin, Aug. 4).—Lawrence McCloskey is the author of this two-part story of country life, featuring Lottie Briscoe and Arthur Johnson, which has been extremely well staged and produced, there being several touches that are especially appealing to any one familiar with country manners and customs. A country girl and a village hack driver are in love with one another until an artist from the city comes along and breaks up love's sweet dream. He takes the girl to the home of his wealthy mother in the hope that she will accustom herself to the ways of society. The girl proves impossible, however, and at last after breaking up an elaborate reception runs away. She obtains a position as model in a fashionable dressmaker's. The hack driver, tiring of the limited sphere of the country town, comes to the city, where he is finally successful in becoming the owner of a litany bus. Both the girl and the young man, after the glamour of city life has worn off, long for the beauty and simplicity of the country and meet, accidentally one day patch up their differences, and after a hasty marriage return to the scenes of their childhood.

# Paramount Pictures

through its producers

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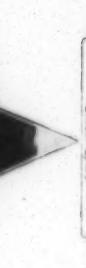
Date	Manufacturer	Play	Star
Sept. 2	Famous Players	The Incorrigible Duke	John Barrymore
" 6	Famous Players	The Foundling	Mary Pickford
" 9	Lasky	Out of Darkness	Charlotte Walker
" 13	Lasky-Belasco	The Case of Becky	Blanche Sweet
" 16	Morosco	Peer Gynt	Cyril Maude
" 20	Famous Players	The White Pearl	Marie Doro
" 23	Bosworth	Twas Ever Thus	Elsie Janis
" 27	Lasky	The Explorer	Lou Tellegen
Oct. 4	Pallas	Open	Hazel Dawn and John Mason
" 7	Famous Players	Twisted Paths	Mary Pickford
" 11	Famous Players	Zaza	Pauline Frederick
" 14	Lasky	Voice in the Fog	Donald Brian
" 18	Pallas	Davy Crockett	Dustin Farnum
" 21	Lasky	Blackbirds	Laura Hope Crews
" 25	Lasky	The Chorus Lady	All Star Cast
" 28	Famous Players	Molly Make-Believe	Marguerite Clark
Nov. 1	Lasky	Carmen	Geraldine Farrar
" 4	Famous Players	The Mummy and the Humming Bird	Charles Cherry
" 8	Famous Players	Madame Butterfly	Mary Pickford
" 11	It Lasky	The Cheat	Blanche Sweet
" 15	Famous Players	The Three Elks	John Barrymore
" 18	Famous Players	The Masqueraders	Hazel Dawn
" 22	Lasky	Chummie Fadden Out West	Victor Moore
" 25	Open	Open	Lou Tellegen
" 29	Famous Players	The Prince and the Pauper	Marguerite Clark

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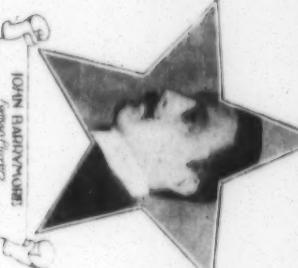
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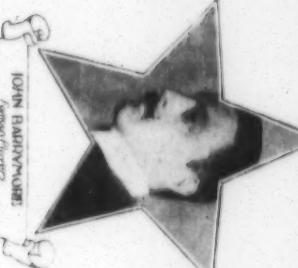
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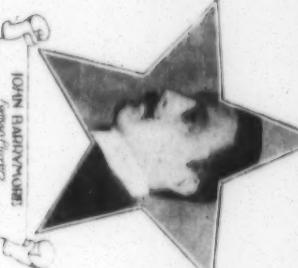
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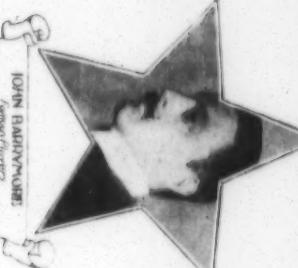
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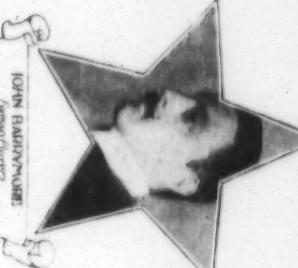
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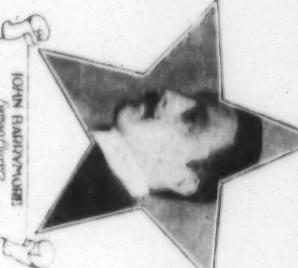
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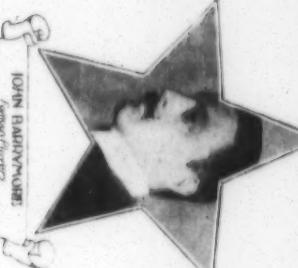
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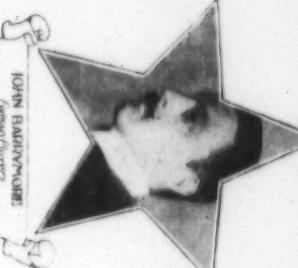
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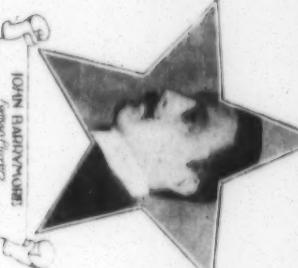
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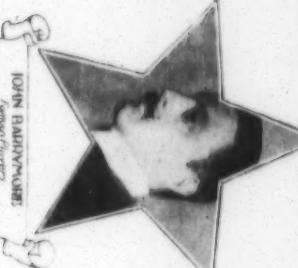
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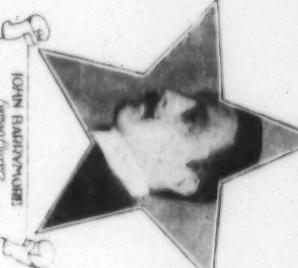
Victor Moore  
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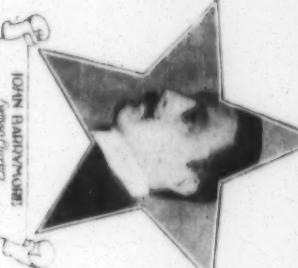
LOU TELLEGEN  
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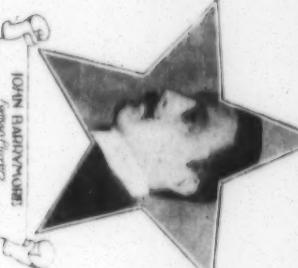
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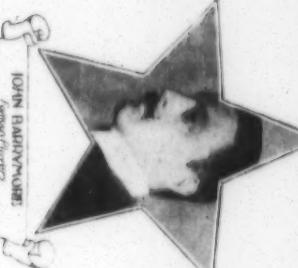
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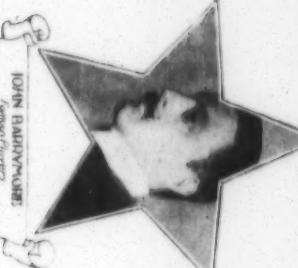
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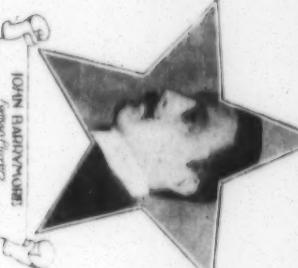
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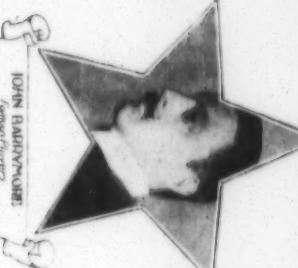
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## ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (Special).—On Monday, Aug. 2, the Los Angeles Boosters' Club show was given at the Shrine Auditorium. It was a great success, and hundreds were turned away. Many well-known artists appeared, the Keystone Film Company being especially well represented. Among those who took part were Raymond Hitchcock, Jean Swartz, Fred Mace, Harry Williams, Eddie Foy, Flora Zabelle, Charlie Murry, Ford Sterling, Mabel Normand, all of the Keystone Company. Others who appeared were Madame Schumann-Heink, Maude Allen, Blanche Ring, Nat C. Goodwin, Marcella Craft, Florencio Constantine, and many lesser lights.

Geraldine Farrar has started the third picture of the series she is to do for the Lasky Company. One of the big scenes is to be laid in the Metropolitan Opera House. A special set will be built for this, occupying the entire stage, 300 by 60 feet. The title of this picture has not been announced as yet.

With five directors at work the National Film Corporation, the new company located at the old Oz studio at Gower Street and Santa Monica Boulevard, is off to a good start in the motion picture game. Mr. Mitchell is directing the first dramatic feature to be released by the National, "Captivating Mary Carstairs," adapted to the screen by A. W. Coldey from the book of that name by Henry Sydnor Harrison. In this story of five reels Norma Talmadge, who recently arrived in Los Angeles from New York to enter on a two years' contract with the National, is being featured along with Mr. Mitchell. Others in the cast are Alan Forrest and Jack Livingston.

The Balboa Amusement Company has entered into a second contract with Pathé Frères for the delivery of eleven more photoplays a week. This covers a period of two years, and supplements the five-year agreement made some time ago.

### Wilbur with Ince?

Crane Wilbur, the well-known actor, has been signed, it was announced this week, by the New York Motion Picture Company to appear as leading man in photo-dramatic productions, under the supervision of Thomas H. Ince. Mr. Wilbur is expected to leave the East for Inceville in a few days.

The Keystone Company has added a novel feature to its equipment. Hereafter each film that is released will be accompanied by special music. At present Jean Swartz and Harry Williams are co-operating with the writing staff to this end.

George H. Melford is doing the first picture with Lou Tellegen, former leading man for Sarah Bernhardt. It is "The Explorer," from the novel by Edward Morgan.

Three-score years have not settled heavily on Major Daniel Gilfether, of the Balboa forces. At a recent picnic given by the company he sprinted a hundred yards, and participated in all the sports, especially at the barbecue, where he won the greatest endurance prize.

Ethel Teare, leading woman for the Kalem Company, playing opposite Lloyd V. Hamilton in "Ham Comedies," is back at work again.

Al. Ernest Garcia, well known in the photoplay world, has joined the producing staff of the National Film Corporation. He is at present working on an underworld story, "The Scar," in which Constance Johnson, Page Paters, and Eugene Paulette are featured.

The purchase of an electric power plant to be utilized for the more efficient lighting of Inceville, is one of the latest steps taken by the New York Motion Picture Corporation towards the general enlargement of its scope. Determined to supply his studios with an equipment that will eliminate the necessity of delays on account of inclement weather, Director General Thomas H. Ince negotiated last week for the purchase of the plant, which is complete throughout.

We wish to stop a minute while writing this letter and take the opportunity afforded to thank one of our well meaning and harmless friends engaged in the publicity business for his kind invitation to witness the private run of the Farrar production of "Carmen." We, of course, believe the story about the phone, but will state for his benefit the office of THE DRAMATIC MIRROR recently moved to 901-905 W. P. Story Building, and that the phones are Broadway 24 and 60055. Thought you had gotten over that Frisco trip by this time, Mac.

They are telling a good story about Dolly Ohmet, one of the clever ingenues with the Universal Company. It appears that Dolly was arrested and held as a spy by the Revolutionists at Tia Juana the other day when the company was in San Diego enacting some scenes in "Too Many Smiths." Maybe one of the brave Dons was trying to steal you, Dolly.

Speaking of San Diego, Jimmie Horn and his company have just returned from the Exposition City, where he has been making scenes for the ninth episode of the series, "The Mysteries of the Grand Hotel," produced by the Kalem Company.

David Horsley advises that a competent manager for the scenario department is now en route from New York city. He will be accompanied by a number of professional people with whom Mr. Horsley has contracted.

To be fully equipped and capable of handling the special scenery for the forthcoming Griffith features, a carpenter shop, 70 by 42 feet, is being erected at the Griffith Hollywood studio.

Extra! From the Keystone publicity department. Mabel Norman to open a dancing school. What's the idea, Mabel? We supposed you were satisfied with being called Queen of the Movies without trying to take Maud's title away from her.

William Elliott has returned to New York, having finished his Summer engagement with Balcony.

Harold Ostrom, stockholder in the Oz Film Company, whose studio is occupied by the National Film Corporation, has taken up his duties as assistant to Managing Director Bruce Mitchell. Mr. Ostrom has been filling the position as manager of the Oz interests, but resigned to take up the more active work with the National.

Charlotte Walker, of the Lasky Company, who has just finished her second picture, "Out of Darkness," made a strong and emphatic reply to Robert C. Burton's attack on the motion picture actresses of California. Burton made a number of unwarranted and thoughtless statements concerning the morality of the profession at a recent meeting of the National Purity Congress in San Francisco. Miss Walker's reply was given much space in the San Francisco papers.

"Blackbirds," the New York success, and the first picture made for the Lasky Company by John P. McGowan, was run for the company recently.

Dudley Burrows, who came from New York to be assistant scenario editor for the National Film Corporation, has a story that is featured in the current issue of *Lippincott's Magazine*. It is entitled "Germans."

Madame Nazimova was recently the guest of Geraldine Farrar at a luncheon party at the Lasky studio. Madame Nazimova expressed herself as delighted with the photo-drama, and was greatly surprised at the wonderful strides made in the photo-drama art.

Melville Ellis has been engaged by Thomas H. Ince, of the New York Motion Picture Corporation, with the view to fortifying the costuming of his productions against the unfavorable criticism of a knowing public.

Frank Mills, well known along Broadway, has begun work in support of Bessie Barresi in "The Golden Claw."

Inceville has been in mourning for some time over the death of "Mack," Bill Hart's bulldog. The men who loved Bill Hart and his dog looked on in solemn sorrow as the dumb friend that had commanded the incessant attention of a man was laid away to rest in a grave on the mountain side.

Julia Dean, the well-known star who has been working in "Renunciation," the special five-reel feature picture produced by the Universal Company, has finished with the production and has left for New York. Miss Dean stated that she has passed a very enjoyable Summer in California, and regrets that business calls her back to Broadway again. The charming star has made many friends during her stay, and she will be missed.

J. VAN CARTMELL.

### STUDIO GOSSIP

DARWIN KARR has joined the Eastern Essanay company under the direction of Joseph Byron Totten, to play leading parts in a series of plays that will take all Summer for the making. His first appearance for Essanay will be in "Hearts and Roses," a three-act drama of love and romance.

SOME FAIR YOUNG woman with a penchant for romance and adventure has been posing across the continent as Blanche Sweet, the famous young star of the Lasky Company. All went well until she reached Spokane, Wash., where the fraud was discovered, and since that time the romance-seeking impostor has been conspicuous by her absence.

MARY ANDERSON, one of the younger players of the Vitagraph Company, has been sent to join the Western company at Santa Monica, Cal., where she will play in the future under the direction of Rollin S. Sturgeon.

ROMAINE FIELDING has found some wonderful locations for the Lubin production of "The Great Divide," and thinks that this will be the best picture that he has ever produced.

PAT CHRISMAN and Leo B. Maloney, of the Western Selig company making pictures at Las Vegas, N. M., under the direction of Tom Mix, carried realism a little too far in a fighting scene last week, with the result that they appeared on the main streets of the city, one with a black eye and the other a split lip.

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## IN THE PICTURE STUDIOS



HAYWARD MACK.

Popular Player, Leaves New York for Los Angeles This Week.

DURING THE CONVENTION of the Elks at Los Angeles a number of the members visited the Pallas studios, where Macklyn Arbuckle, a prominent member of the order, is producing a picturized version of his vaudeville success, "The Reform Candidate," to be released soon on the Paramount programme.

FRANK BACON has deserted the legitimate stage for pictures, having signed a contract with Fred J. Balshofer as character man in support of Francis X. Bushman, of the Quality-Metro Pictures. For the past seven years he has been seen in the Cohan and Harris productions. His first appearance will be in "The Silent Voice," scheduled for an early release.

THE SELIG COMPANY announce for early release "The Blood Seedling," adapted from the magazine story of John Hay, former Secretary of State. The story, dealing with the occult and the teachings of Swedenborg, attracted much attention when it first appeared.

ANOTHER DESERTION is announced, but this time from the pictures to the stage. Gladys Hulette, one of the youngest and most popular leading ladies of the Edison Company, is leaving that organization to return to the legitimate stage.

HENRY KOLKER, the well-known actor, is the author of a three-part drama called "The Man of the Iron Heart," to be released early in September as a Selig Diamond Special.

MEREDITH NICHOLSON, the author of the well-known novel, "The House of a Thousand Candles," has written a two-part drama called "The Girl with the Red Feather," which will be released as a Selig special the latter part of August.

ESSANAY HAS MADE a specialty this summer of taking a large number of outdoor scenes. In this way it has been able both to secure realistic settings and artistic backgrounds for its pictures. Five separate companies have been established at different places throughout the country to take these scenes. A new summer studio has just been established at Lake Zurich, Ill., an unusually picturesque spot. The first photoplay to be taken at this outdoor studio is "Rule Sixty Three," the play written by P. G. Wodehouse, the well-known magazine writer. Other summer studios have been established at "The Pines" and at "Starved Rock," Illinois, while another company is touring through the East to take scenes along the Atlantic Coast. The pictures taken in the Tennessee Mountains have been completed and the studio relinquished after four months' work.

LAWRENCE B. MCGILL is directing "The Love Chase," a novel picture being filmed by the Cleveland Plain Dealer with readers who won in a recent popularity contest in the different parts.

HENRY WALTHALL is very much on view at the present time. He is being exhibited from no less than four different sources. As the "Little Colonel," in "The Birth of a Nation," he is gradually spreading all over the country and he will be known in the part for years and years. The "Beulah" picture put out by the Balboa is also being exhibited throughout the country and Walthall is the bright particular part of it. The Reliance-Majestic Ibsen series, with Henry in the leads, are on view and his releases with the Essanay, his present company, are coming regularly.

FOLLOWING IS THE make-up of the tug-of-war teams announced for the New York Exhibitors' Outing at Brighton Beach Aug. 21: Vitagraph—Harry Morey, Lionel Belmore, Anders Randolph, Teft Johnson, Hugh Mack; anchor, Wilfrid North, Universal—King Baggot, Jack Harvey, Paul Panzer, Harry Meyers, Louis Leon Hall; anchor, Mitchell Lewis, World Film Corporation—George Nash, Robert Warwick, George Soule Spencer, Maurice Tournier, Thomas Bedding; anchor, Robert Cummings.

## WHERE THE MONEY GOES

(Continued from page 21.)

one allotted the actor playing opposite her. After forty-eight hours of cajoling, catering to her egotism and caressing of her temperament, she condescended to return to the picture, and since then has completely dominated the studio and everything within it, including the director and the president of the producing company.

At a studio inhabited by a large clique of famous comedy screen stars, a company was assembled at eight-thirty in the morning for the purpose of going out in the San Fernando hills to stage a few exteriors. All was ready, when the man whose place it is to procure locations discovered that he had not arranged the locations yet because the director had failed to notify him the night before of his intentions for the coming day. The director admitted that he had decided to make exteriors, but failed to state his intention to his assistant.

It is a custom at many of the studios to telephone certain actors and actresses when they are wanted at the studio. The frailty of this system is best demonstrated by an incident that occurred at a plant just outside Los Angeles.

The director instructed the property man to call up Mrs. So and So at the Alexandria Hotel, and told him to tell her he would need her in about an hour. The property man returned shortly afterwards and informed the director that she was not at the hotel and that she had gone for a ride and would be back at four o'clock that afternoon. The director nonchalantly returned to the leading man and said, "Well, we will make a few re-takes on that other stuff," and dismissed the matter from his mind, and thus it goes on—a case of perpetual wastage on a scale so gigantic as to stagger the mind of the greatest spendthrift in the world and to make Death Valley Scotty turn green with envy and consider himself a "piker."

Business managers and detail men, such as now are coming into their own in various executive offices in the East, are badly needed at the studios. Far more so than at the executive offices, for the wastage is in the making of the negative and the expenditures at the executive offices can be controlled very simply by setting a limit on department heads and compelling them to live within that limit, but once a day is over at a studio there is no possibility of securing a return of the money wasted.

The greatest weaknesses at the studios are the frailty of the organizations, lack of executives, ignorance of the department heads and indifference of the directors and the failure of the producing owners to exact dollar for dollar from their staffs as they do from the executive men at the business offices.

Schedules should be laid out the week previous to the actual taking of a picture. Scenarios should be indexed, and if there are to be twenty scenes at one set or upon one location, they should be taken in consecutive order and not as is the popular custom in California now—to lose half a day travelling to and from locations and cities when the work could be done, as they say in the classics, "Bing! Bing! Bing!" Quoting one famous star, "They fit from fit to fit."

I venture to say that if the press departments of any film concerns would waste in a month what one studio wastes in a day, the department heads would change with each release.

A prize scenario and beauty contest has just been concluded by the Essanay company in conjunction with the Indiana Daily Times. The winning scenario, "The Market Price of Love," is now being produced in the Chicago studios of the Essanay company, and the five girls winning the beauty contest are all acting in it.

# "A Bunch of Keys" Provokes Explosive Laughter, Says Critic

Here is what a leading photoplay critic says of Essanay's five-act comedy, "A Bunch of Keys," written by Charles Hoyt.

"'A Bunch of Keys' had a prolonged stage success.

"Its humorous incidents made ardent admirers yell themselves hoarse.

"Hoyt never permitted vulgarity or indelicacies in his plays.

"Essanay's production in film of 'A Bunch of Keys' has the real Hoyt atmosphere.

"For me the five reels evoked explosive laughter.

"It will keep the spectator in a mirthful state of mind.

"It will provoke boisterous merriment.

"To the excellent assignment of the characters in the cast is attributed much of the mirth.

"William Burress, John Slavin, June Keith and William Castelet, in the leads, form a strong quartet.

"Another strong point that will commend this Essanay production to favor is the care devoted to settings."

Book this comedy through any of the branch offices of the V. L. S. E., Inc. Produced by Richard Foster Baker.



Trademark Reg.  
U. S. Pat. 1907

# ESSANAY

1333 Argyle Street, Chicago



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U. S. Pat. 1907

# FEATURE FILMS OF THE WEEK

"The Battle Cry of Peace" Stirring Propaganda and Noteworthy Picture—"Rags" Presents "Little Mary" in Charming Role—Ina Claire in "The Puppet Crown"—"A Bunch of Keys"

## "THE BATTLE CRY OF PEACE"

Propaganda Picture Produced by the Vitagraph Company Under the Personal Supervision of J. Stuart Blackton and Albert E. Smith. Written by J. Stuart Blackton and Directed by Wilfred North. In Nine Reels. To Be Released Later Through V-L-S-E, Inc.

John Harrison  
Mr. Emanon  
Charley Harrison  
Mrs. Harrison  
Mrs. Vandergriff  
Mr. Vandergriff  
Poet Scout  
The Master  
Magdalen  
Alice Harrison  
Virginia Vandergriff  
Dorothy Vandergriff  
Columbia  
The War Monster  
George Washington  
General Grant  
Abraham Lincoln

Charles Richman  
L. Roger Lytton  
James Morrison  
Mary Maurice  
Louise Beaudet  
Harold Huber  
Captain Jack Crawford  
Charles Kent  
Julia Swayne Gordon  
Evert Overton  
Belle Bruce  
Norma Talmadge  
Lucille Hammill  
Thais Lawton  
Lionel Brekan  
Joseph Kilgour  
Paul Seward  
William Ferguson

"The Battle Cry of Peace" presents the motion picture's most ambitious effort in the furtherance of propaganda. It comes to grips with the most pressing topic of the moment, the gospel of national preparedness, and, it would seem to the viewer, drives its lesson well home. There can be but little doubt but what "The Battle Cry of Peace" will play an important part in the agitation to strengthen our military effectiveness; that it will be able to lay claim to no small portion of whatever success the propaganda may meet.

Attempts will probably be made by some to seek a comparison between "The Battle Cry of Peace" and "The Birth of a Nation" or "Cabiria." For the Vitagraph production has been accorded all the care, thought, and effort that one associates with the most noteworthy of screen productions. But to our mind comparison is an error, because "The Battle Cry of Peace" is not to be judged as a "picture"; it is to be judged at the same time as propaganda and picture, and here we have nothing with which to form a comparison. There have been earlier efforts at advocating particular causes by means of the screen, but none has ever grasped a subject so pregnant with force, so gripping in its timeliness. The question of woman's suffrage, for instance, leaves you cold and dispassioned, where the sight of a foreign enemy crossing your threshold cannot fail to quicken the pulse. There are scenes in "The Battle Cry of Peace" that might also invite comparison with one of the picture masterpieces; but, when a thrilling scene must necessarily be followed by a sub-title of statistics and argument, it seems unfair to carry the comparison further.

Fact and fiction are deftly mingled in "The Battle Cry of Peace"; and, in justice to the producer's sincerity, let it be said that he seems more willing to let his fiction suffer than that his facts should be clouded. Hudson Maxim's "Defenses of America" furnishes the basis for the picture, and, in an introductory part, we see the inventor delivering a lecture, which enables the picture producer to drive home many of his arguments by means of the inserts. This introduction also enables us to meet Charles Richman, who, as John Harrison, a typical American, becomes interested in the movement to provide the nation with adequate defense. Then the author weaves his story in, giving us characters that typify the diversified views on armament. There is Charley Harrison, John's younger brother, who is the happy-go-lucky youth confident that "Uncle Sam can lick the world." Mr. Vandergriff, the wealthy father of Virginia, John's sweetheart, is the complacent "peace-at-any-price" type. To help the plot along, Emanon, a foreign spy, is introduced into the circle. The producer paints a realistic picture of carefree American life, hinting at the approaching calamity when he shows us a secret meeting of the foreign government's spies. Then, while the peace advocates are holding a monster meeting, the shells of an invading fleet burst just as the doves of peace encircle the meeting hall. The shells were apparently the only warning or declaration of war that is needed in modern international affairs. As a picture, "The Battle Cry of Peace" now reaches its strongest moments. The brilliant White Way and gay pleasure-seekers that we had seen a few moments before are replaced by shell-torn buildings and terror-stricken inhabitants fleeing inland. Big guns roar, aeroplanes whirl over the city with death-dealing bombs. Our coast guns are outraged and the capture of the city is, naturally, not long delayed. There are more battles in store—vivid scenes they are—before the American army, unequipped and outnumbered, surrenders. The more personal narrative is well mingled with the broader views, and we follow the characters we have named to death's door. Different causes account for their ends, any one of which is expected as sufficient to make the average spectator walk out of the theater to the nearest patriotic society. The story proper is tensely interesting and unusually well played. Minor inconsistencies are forgotten in the swift swirl of the action.

With the story ended, the picture is far from over, however. There is another part

of statistics; glimpses of prominent men who are backing the move for preparedness; arguments urging the spectator to join one of three or four societies; views of what might be done by motor-boat owners, the boy scout's influence and that of military academies; and allegorical moments which, by means of wonderfully artistic double-exposure, show the Capitol in ruins, with flashes of the nation's history. This last-mentioned portion is well worth while; but there is much of the other material in the last part of the picture that, though interesting, we believe could be advantageously eliminated.

The acting, as has been said, is well above the average. The direction is by capable hands, and the photography of the Vitagraph's good standard. To mention the spectacular scenes that will remain in the memory would be to utilize more space than is here possible, for it is clearly apparent that all the resources of the Vitagraph have been turned to this production to secure the object sought, regardless of the cost or effort necessary. Commodore Blackton and Mr. Smith, as well as all others who had a part in the production of "The Battle Cry of Peace," may well feel proud of the result. They have given us a praiseworthy example of the motion picture in its most ambitious form. W.

## "THE PUPPET CROWN"

A Five-Part Adaptation of Harold McGrath's Story of the Same Name, Featuring Ina Claire and Carlyle Blackwell. Produced by the Lasky Feature Play Company Under the Direction of George Melford for Release by Paramount Aug. 2.

Alexia, Princess of Ossia  
King Leopold  
Duchess Sylvia  
Count Mallendorf  
Marshall Kampf  
Colonel Beauvais  
Lieutenant Von Mitter  
Countess Elsa  
King Alfred  
Carmen  
Cleopatra  
Horace Carpenter  
John Abraham  
George Goldhardt  
Tom Forman  
Marjorie Daw  
Jonas Grimes  
Littleton Snaggs  
Teddy Keys  
Rose Keys  
May Keys  
Matilda Jenkins  
Gilly Spooner  
Tom Harding

Several years ago it was the fashion for popular novelists to write stories of miniature European monarchies and the intrigue that is rife within them. The stories were full of action and formed good light reading. Such is the story of "The Puppet Crown" by Harold McGrath, and the picture falls in the same category. It has been well produced in every manner. George Melford, the director, has turned out a picture that from a technical and artistic standpoint it would be hard to surpass. His exterior settings are wonderfully beautiful and his interiors have been built with an eye to both realism and art. Furthermore, he has ably succeeded in transferring the atmosphere and color of the book to the screen. With three such stars as Ina Claire, Cleo Ridgely, and Carlyle Blackwell in the cast, one can readily believe that the acting was well above par. Miss Claire is particularly delightful, especially in the earlier scenes in the girl's boarding school in America. The beauty of Cleo Ridgely always calls forth fulsome praise, and in this picture it is accentuated by the beautiful court costumes and the backgrounds that one would naturally find in a palace. Carlyle Blackwell in the leading male role was a trifle stagey at times, otherwise his performance was finished and well rounded. The picture is replete with some extra good photography.

Taken all in all, it was a thoroughly good picture.

Alexia, the Crown Princess of Ossia, has been sent to a girl's boarding school in America in order that she may realize what true freedom means. There she accidentally meets and falls in love with a wealthy young American. The King, her father, is rapidly aging and sends for her to come home, and Alexia is suddenly brought to a realization of her real station in life and that her heart is not her own to dispose of. Her return home is the means of upsetting a plot against the monarchy, but the plotters manage to foment trouble and some very good mob scenes follow. Bob Carewe, the young American lover, reads in the papers that the monarchy is in financial difficulties and hurries there for the purpose of making it a large loan. This thoroughly disconcerts the conspirators, but the sudden death of the King hastens matters. The people rebel and the Duchess Sylvia is proclaimed Queen. Her first act is to order the arrest of Alexia, but Bob, covering Colonel Beauvais, one of the chief conspirators, with his revolver, and using the colonel as a shield, escapes with Alexia to the frontier, where, automatically relieved of the weight and obligations of the crown she never wore, she is free to marry the man of her choice. E.

## "A BUNCH OF KEYS"

A Five-Part Adaptation of Charles Hoyt's Well-Known Farce-Comedy of the Same Name, Featuring June Keith and John Slavin. Produced by the Essanay Company Under the Direction of Richard F. Baker for Release on the V-L-S-E Programme Aug. 16.

John Slavin  
William Burress  
June Keith  
Charlotte Mmeau  
Leota Chirder  
William Castle  
Royal Douglas  
Fred Wyatt

Lovers of Charles Hoyt's farce-comedies, and their number is legion, should enjoy this picturization of one of his most successful efforts, and although the humor is of the slam-bang, slapstick variety that since his time has nearly disappeared from the legitimate stage, but which has achieved a wide measure of popularity on the moving picture screen, still it is clean-cut humor without the trace of vulgarity or an indication of overstepping the bounds of propriety. Only one fault can be found with the offering, and that is that it tried to do too much, with the result that in spots it has the appearance of being fragmentary. This is largely due to the editing and cutting. A little more care devoted to this important detail would have greatly improved the picture. In several instances the continuity was interrupted by the interposition of a scene or incident for which the audience had received no preparation, with the result that a complete readjustment of events was necessary.

John Slavin, in the leading role of Jonas Grimes, with his grotesque manners, mannerisms and ludicrous facial expressions, was responsible for much of the success of the offering. William Burress, as the rascally lawyer, formed a good second to his efforts and gave a characterization that was thoroughly enjoyable. June Keith, as the irrepressible Teddy Keys, the hoyden

who refuses to be grown up, was enjoyable every minute she was on the screen. She was ideally cast for her part.

The main feature of the slight plot is based on the whimsy of an old man. The deceased uncle of the three Keys girls has willed his hotel, constituting the bulk of his property, to the ugliest of his nieces, the decision to be made by the first drummer entering the hotel after his death. As all three girls have claims to feminine pulchritude, and though each one wants the hotel yet none of them wants to be considered the ugliest. Snaggs, the lawyer, knowing that this will cause expensive litigation, fails to divulge that there is another provision in the will dividing the property equally if the girls so desire. Multitudinous complications follow in which Snaggs, who is in love with Teddy, tries every means possible to have the hotel come to her, but in the end the copy of the will is found and the second provision discovered, with the result that the three girls and their fiancés resolve to manage the property jointly. E.

## "RAGS"

Four-Part Famous Players' Feature, from the Story of Edith Delano, Staged Under the Direction of James Kirkwood and Released by Paramount.

"Rags" . . . . . Mary Pickford  
Keith Duncan . . . . . Marshall Neilan  
John Hardisty . . . . . Joseph Manning  
Paul Ferguson . . . . . Joseph Farrell MacDonald

Seldom has Mary Pickford had a role that enabled her to be so typically Mary Pickfordish as she is favored with in "Rags." Mary Pickford smiling, Mary crying, gay and sad in turn, but ever the same captivating Mary—that is "Rags." Strand audiences last week pronounced it, by their alternate laughter and sighs, one of the most popular of recent Mary Pickford subjects. Her followers have seen her in parts that demanded more and gave her greater opportunity to display her histrionic ability, they have seen her in stories built of stronger threads, but they have seen no more dainty, pliant or pleasing "Little Mary."

While the author deserves her share of credit for providing a satisfactory vehicle for the little star, James Kirkwood, the producer, gains greater share with Miss Pickford for the picture's success. By deft and skillful use of pretty backgrounds, the close-up, and little touches of human nature, he has molded a production without an uninteresting moment, a creation that bespeaks ability of the highest order. He had no gripping story to aid him: the plot merely tells of the tomboy daughter of the village drunkard, who on her father's death is shipped to the wealthy guardian of her dead mother, and there meets once more the young man who had learned to love her as "Rags." A few slight incidents help to tie the plot together, but most of the action is purely character exposition.

The supporting cast does not seem possible of improvement. J. Farrell MacLona as the worthless father of "Rags" gives an interpretation of rare ability; he makes it a character that we really believe, with proportionate strengthening, could be made the pivot of a story of its own. Marshall Neilan is a pleasing juvenile, while Joseph Manning is up to the mark as the guardian. The photography is very good. W.

## "THE STOLEN VOICE"

A Four-Part Modern Drama Featuring Robert Warwick, Written by Paul McAllister, Produced by the William A. Brady Photoplay Company Under the Direction of Frank H. Crane for Release on the World Film Corporation program.

Gerald O'Orville . . . . . Robert Warwick  
Marguerite Lawson . . . . . Frances Nelson  
Dr. Von Gahl . . . . . Giorgio Maineri  
Stella Borden . . . . . Violet Horner  
Mick Leslie . . . . . Bertram Marburgh

Paul McAllister has written a most original story in this four-part feature, and one that has all the possibilities of being duplicated in real life, although it is to be doubted whether it is based on scientific truths. When authors and playwrights go delving into the mysteries of hypnotism and the psychic forces, they frequently get way in beyond their depth, and in order to extricate themselves find recourse to pure imagination rather than scientific facts. It is very doubtful whether a person under the power of a hypnotist would automatically be released from that power when the hypnotist dies. Such may be the general belief of the average person, but to those who understand the action of the science it has all the elements of impossibility. The picture has been very well produced, and with the element of originality contained in the story, holds the interest to the very end. Robert Warwick, always a finished actor, is given free rein to display his versatility and ability and at no time does he do other than please. He is an actor whose work it is indeed a pleasure to watch. Frances Nelson, a recent acquisition with this company, has a clean, fresh young beauty, with a pair of very wonderful eyes, and, added to this, successfully forces her personality across the screen. Without a doubt she will make a name for

(Continued on page 33.)



JUNE KEITH IS FEATURED IN THIS ESSANAY FEATURE.  
"A Bunch of Keys," Released by V-L-S-E.

# AUGUSTUS CARNEY

## AT LIBERTY

### FEATURE FILMS

#### "THE TIDES OF TIME"

Three-Part Drama Produced by Knickerbocker Star Features. Released on the General Film Programme.

Mary Martin ..... Mary Nash

Edmund Stark ..... Harmon MacGregor

Leland Grey ..... T. Morse Kouval

Ella Stark ..... John Reinhard

Mimes ..... George T. Clark

Boy Time ..... Willie Gibbons

Father Time ..... James Levering

Father of Mary Martin ..... Fritz Ormond

Mother of Mary Martin ..... Madge Ormond

Shakespeare's "Seven Ages of Man" and Poe's "Conqueror Worm" have been taken as the basis of this rather uninteresting story of the launching of two souls into the world and their trials and tribulations through their love for the same woman. The picture, a combination of allegory and reality which is confused at times, has many possibilities which, with better direction, could have been worked into really big scenes, but these opportunities have been overlooked.

One big feature which stands out by itself is the exceptional work of Mary Nash, which is a hit, especially when compared with the work of some of the Broadway stars who have come up to expectations before the camera. She photographs well, and her work in her role, which covers the life of a woman from childhood to old age, is good. The supporting cast is good and the photography average.

**The Ingrate** (Pathé).—There was little to this three-part melodrama showing in great detail domestic infidelity in its worst phases. It is a morbid story of a woman who loved greatly and a man who failed to appreciate it. Henny Porten, a well-known European emotional actress, handles the feature role, and does it most capably, although the story was so melodramatically uninteresting, the finer points of her work passed unnoticed. She is the wife of a member of the aristocracy, who spends most of his time gambling. In order to meet one of his debts of honor she steals a large sum of money from her best friend. Later, she learns of his infidelity and finds that his paramour is the woman from whom she stole the money. She receives unwelcome advances from a wealthy banker, and one of her admirers fights a duel in defense of her honor. It is her picture carried to his heart. He shoots the bullet and saves her life. A confession of love follows and the picture stops, the rest with true Gothic subtlety being left to the imagination.

**A Man Afraid** (Essanay, July 31).—Based on well-known psychological truisms this two-part drama has been extremely well handled and developed. Richard Travers and Renee Noel handle the leading roles, and do it in a manner that leaves little to be desired. The scenes showing the big automobile race have also been very well done. The picture opens with three young boys doing stunts on a trapeze. One falls and slightly hurts himself, but the injury pained enough to make him lose his nerve. This loss of nerve follows him through life, and he grows up timid and afraid. He falls in love with a girl, and his cowardice is again demonstrated. She refuses to have anything to do with him until he proves that he is a man. He is instrumental in saving a blind man's wife, and this shows him that he is not really afraid of danger. To test himself thoroughly, he enters a professional automobile race, and proves to be the most reckless driver in the race, winning by a display of sheer nerve. His cowardice cured, the girl renews the engagement, and the usual happy ending follows.

Some wonderfully beautiful interior settings are promised in "The House of a Thousand Candles," the next Selig Red Seal Feature to be released on the V-L-S-E Programme. The picture is an adaptation of Meredith Nicholson's popular novel of the same name. Grace Darmond and Harry Mestayer have the leading roles, and the balance of the cast includes John Charles, Edgar Nelson, Mary Robson, Forrest Robinson, George Backus, and Effingham Pinto.

### LICENSED FILM RELEASES

#### Monday, Aug. 16.

(Bio.) Mrs. Randolph's New Secretary. Com. Dr. (Kalem) The Legacy of Folly. Three parts. "Broadway Favorites." Dr. (Lubin) Folly of the Pots and Pans. Dr. (Selig) In the King's Service. Two parts. Dr. (Selig) Hearst-Selig News Pictorial, No. 65, 1915. (Vita.) Mr. Jarr and Circumstantial Evidence. No. 15 of the "Jarr Family" Series. Com.

#### Tuesday, Aug. 17.

(Bio.) Ashes of Inspiration. Two parts. Dr. (Ess.) Legrand's Revenge. Two parts. Dr. (Kalem) Ham at the Beach. (Lubin) The Dead Letter. Com. (Lubin) Persistent Dalton. Com. (Selig) The Prima Donna's Mother. Dr. (Vita.) My Lost One. Three parts. Dr.

#### Wednesday, Aug. 18.

(Bio.) East Lynne. Three parts. Dr. (Edison) Cartoons on Tour. Com. (Ess.) "Dreamy Dad" Sees Charley Chaplin. Cartoon. Com. (Kalem) The Substituted Jewel. Two parts. Dr.

(Knickerbocker Star Features) Capital Punishment. Three parts. Dr.

(Lubin) The Second Shot. Special. Two parts. Dr. (Vita.) She Took a Chance. Com. (Selig) His Last Wish. Com. Dr. (Bio.) Tale of a Tire. Com. (Lubin) It Was To Be. Three parts. Dr. (Mina) A Case of Limburger. Com. (Selig) The Clause in the Constitution. Three parts. Dr. (Selig) Hearst-Selig News Pictorial, No. 66, 1915. (Vita.) The Quest of the Widow. Com. (Selig) Death's Marathon. Dr. Biograph Reissue. No. 11. (Edison) Shadows from the Past. Four parts. Dr. (Ess.) Broncho Billy's Marriage. Dr. (Kalem) The Game of Life. Two parts. Dr. (Lubin) When Souls Are Tried. Dr. (Vita.) Cutey's Awakening. Com. (Vita.) Swedish Army and Navy. Edu.

#### Friday, Aug. 20.

(Bio.) The Act of Diamonds. Dr. (Edison) On the Wrong Track. Dr. Edu. (Ess.) The Woman Doctor. Three parts. Dr. (Kalem) A Peculiar Chance. Episode No. 41 of the "Hazards of Helen" Railroad Series. Dr. (Lubin) The Life Guard. Com. (Selig) A Lucky Deal. Dr. (Vita.) The Dawn of Understanding. Two parts. Dr.

### UNIVERSAL FILM RELEASES

#### Monday, Aug. 16.

(Broadway) Universal Features. Just Jim. Four parts. Dr. (Nestor) Tony, the Dago. Com.

#### Tuesday, Aug. 17.

(Gold Seal) A Fiery Introduction. Two parts. Com. Dr. (Imp.) The Country Girl. Dr. (Rex) Quits. Dr.

#### Wednesday, Aug. 18.

(Animated Weekly) No. 180. (L-Ko) (No release replaced with No. 1 Extra Joker.) Her Wedding Night. Com.

#### Thursday, Aug. 19.

(Big U) Ethel's Burglar. Dr. (Laemmle) The Little Blonde in Black. Two parts. Dr. (Powers) Lady Raffles and Detective Duck in The Dead Society of the Sad Sausages. Com.

#### Friday, Aug. 20.

(Imp.) The Substitute Widow. Two parts. Dr. (Nestor) Kids and Corsets. Com. (Victor) The Taming of Mary. Com.

#### Saturday, Aug. 21.

(Bison) The Gopher. Two parts. Dr. (Joker) Bobby Bumps Adventures. (Joker) Seeing the Funny Side of the World with Homer Cray. Edu.

(Powers) A Double Deal in Pork. Com. (Powers) No release replaced with No. 2 Extra Powers.

### MUTUAL FILM RELEASES

#### Monday, Aug. 16.

(Amer.) The Jilt. Two parts. Dr. (Faust) The Marvelous Marathoner. Com. (Keystone) The Battle of Ambrose and Walrus. Two parts. Com. Dr. (Bell) The Big Brother. Dr.

#### Tuesday, Aug. 17.

(Beauty) The Honeymoons. Com. (Mal) Providence and the Twins. Dr. (Than.) When Hungry Hamlet Fleed. Two parts. Dr.

#### Wednesday, Aug. 18.

(Amer.) The Assayer of Lone Gap. Dr. (Amer.) The Girl from the East. Two parts. Dr. (Bell) An Independent Woman. Dr.

#### Thursday, Aug. 19.

(Cub) The Little Hero. Com. (Domino) The Lighthouse Keeper's Son. Two parts. Dr. (Mutual Weekly) No. 83, 1915.

#### Friday, Aug. 20.

(Faust) Help! Help! Com. (Kay-Bee) The Knight of the Trails. Two parts. Dr. (Mal) The Root of All Evil. Com. Dr. (Satur.) What's In a Name? Com.

(Bell) A Bold Impersonation. Two parts. Dr.

### THE PATHÉ EXCHANGE

#### Week of Aug. 30.

(Pathé) Romance of Elaine. No. 36. Dr. (Electric) Prima Donna. Dr. (Pathé) Colonel Heeza Liar at the Bat. Cartoon. (Pathé) Intimate Study of Birds. Edu. (Globe) Pict. French Guineas. Travel. (Globe) The Marvenay Fish Ponds. Fishing. (Pathé) News, No. 170. (Pathé) News, No. 71. (Panama) Seal of the Navy. Dr. (Starlight) A Merry Chase. Com.

### ADDITIONAL FEATURE RELEASES

#### Kleiné—Edison Feature Service

Sept. 1 (Kleiné) The Woman Next Door, with Irene Fenwick. Sept. 8 (Edison) Vanity Fair, with Mrs. Fiske. Sept. 15 (Kleiné) Hello, Bill, with Bickel and Watson. Oct. 6 (Kleiné) The Money Master, with all-star cast. Oct. 13 (Edison) The Cat's Paw. (Subject to change.) Oct. 20 (Kleiné) The Politicians, with Bickel and Watson. Nov. 3 (Kleiné) The Green Cloak, with Irene Fenwick.

## AT LIBERTY

### Screen Club

## WM. CHRISTY CABANNE

### Reliance-Majestic-Griffith Features

"THE SISTERS," "THE GREAT LEAP," "THE THREE BROTHERS."

By Richard Harding Davis.

"ENOCH ARDEN," based on Lord Tennyson's poem, "THE ABSENTEE," by Frank E. Woods and W. C. Cabanne, featuring Robert Edeson.

"THE FAILURE," by W. C. Cabanne, featuring John Emerson.

Coming, "THE MARTYRS OF THE ALAMO."

IN PREPARATION: Feature photoplay with Douglas Fairbanks.

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## REVIEWS OF LICENSED FILMS

**The Kiss** (Essanay, Aug. 2).—There is little about this single-reel drama that is attractive. The story is sordid, uninteresting, and more or less impossible, and it has not been staged with any great care, several of the scenes being based on anything but realistic truth. A titled young girl seeking excitement marries a young and famous artist much against the wishes of her mother, the duchess. After two years she tires of him, and runs away with another man. The time then passes to five years later, and the girl is shown as a habitue of the lowest dance halls and drinking dives. Her mother is dying, and thinking that she is still living with her husband, sends there for her. The husband puts a personal advertisement in the newspaper, the girl sees it, and reaches her mother's deathbed just in time. The last words of the mother to the husband are, "Take care of my daughter," and a reconciliation between husband and wife immediately follows. E.

**Ham and the Experiment** (Kalem, Aug. 24).—Ham and Bud must have written this single-reel comedy themselves and for themselves, for irrespective of its amusing qualities it would appear from the enthusiasm from which they go through their parts that they were thoroughly enjoying it. Two professors discover a magic love potion, and hire Ham and Bud to be experimented upon. A copious quantity of a magic fluid is injected into their veins, which causes every woman they meet to fall madly in love with them. The meander into the pretences of a girl's boarding school, and the rest can be imagined. Becoming elated with affection however, they take advantage of a fight between their numerous admirers and escape out of town. E.

**More Than Friends** (Biograph, July 31).—Augusta Anderson is featured in this single-reel picturized episode showing the great friendship existing between two men. Two detectives are in love with the daughter of their chief, although neither knows of the feeling of the other. One, on coming to the house to propose, is just in time to see the other accepted. Later, they raid a gang of counterfeiters, and the disappointed one is killed. As he dies he takes the ring which he had expected to give to the girl, and sends it to her by his friend, saying that he loved her, too. E.

**A Disciple of Plato** (Vitagraph, Aug. 5).—A good idea forms the basis of this single-reel comedy, which is well acted by Ricca Allen, Templar Saxe, and Jay Dwiggins. A poor poet flirts across the air shaft with the wife of a chef, and is at last invited over to dinner. He is discovered in the chef's who vows vengeance, and several amusing incidents follow. It develops later that the poet is not in love with the chef's wife, but with what he supposes is her cooking. When the chef discovers that it is the cooking, which is not his wife's, but his own, everything is straightened out, and the chef, with true Gallic love of his art, sets about to cook a meal for the poet that would tickle the palate of an epicure and a Sybarite. E.

**Love's Rescuer** (Biograph, Aug. 2).—Featuring Isabel Bea and Frank Newbury, this single-reel drama is interesting and enjoyable though the story is slight. It has been well produced and directed by George Morgan. A gang of crooks see the advertisement of a wealthy man for a secretary, and one of the gang applies for and obtains the position, it being his plan to rob his employer on the first opportunity. He is taken into the household as one of the family, and soon falls madly in love with his employer's pretty daughter. He forgets his original purpose until a letter comes from the gang containing dire threats if he throws them down. He robs the safe of a large sum, and is hurrying to the city with his loot, when he sees his sweetheart fall from a cliff. Hurrying to her rescue he carries her home and summons a doctor. The housekeeper has seen him commit the robbery, but, seeing his

great love for the girl, she picks up the wallet containing the stolen money, and replaces it in the safe on the promise of the crook to reform. E.

**The Repentance of Dr. Blinn** (Vitagraph, Aug. 4).—Retribution forms the theme of this single-reel drama, and makes an interesting picture. Owing to his negligence in treating a confinement case in a poor Italian family, the attending physician causes the death of the mother. The little girl, and grows up to be a very beautiful and famous opera prima donna. The doctor envies all his care and affection on his son, and when the son falls in love with the opera singer tries every means possible to get her to consent to a marriage. It is then he discovers her real identity, and when she finds out that he is the one responsible for the death of her mother scornfully refuses to have anything to do with either him or his son. The son when he learns the conditions commits suicide, and the doctor realizes that retribution for his early negligence has overtaken him. E.

**Dreamy Dad in a Visit to His Uncle's Farm** (Essanay, Aug. 4).—A split-reel animated cartoon drawn by Wallace A. Carlson showing the adventures of a small boy and his dog. "Was" among the cows and chickens on his uncle's farm, containing several very amusing and well-drawn incidents. On the same reel is a short scene showing the life of several Western Indian tribes, including the Navajos, the Zunis, and the Taos. E.

**His Bunkie** (Vitagraph, Aug. 12).—Jasper Ewing Brady is the author of this single-reel drama of army life, which is more of a picturized episode than a drama. It was taken in Texas with troops of the United States army. A Western cattleman on his death leaves his daughter in the care of a captain in the army, his old "bunkie" in the days of their youth, when they saw foreign service together. The captain on receipt of the letter thinks that it is a bad girl, but when she arrives finds that she is not only grown up but is the one girl that he could fall in love with. E.

**She Took a Chance** (Vitagraph, Aug. 18).—Based on a good idea and well acted by Kate Price, William Shea and Johnny Cahill, this single-reel comedy produced under the direction of Jay Williams, forms a good offering. Mrs. Luckett is always taking chances in raffles and at last wins a young suckling pig, which she takes to the bosom of her heart as a pet. Her husband and son hold the pig in deepest aversion and give it the opportunity to commit all kinds of damage. At last when the young worker destroys a beautiful new hat which Mrs. Luckett has just won in a raffle she becomes suspicious and the pig is driven from the house while Mrs. Luckett holds up her right hand and swears that she will never take another chance. There is one very funny scene where the pig escapes and an old-fashioned pig chase results. It is good amusing comedy throughout. E.

**His Fairy Godmother** (Vitagraph, Aug. 11).—This is the best Wally Van comedy that it has ever been our pleasure to witness, although the story is nothing more or less than a modernized version of the fairy story of Cinderella, still it has been very well done. Wally Van is the husband of a suffragette wife, who, in order that he will stay home and mind the baby while she goes to the club, makes him eat in his pajamas and locks up his evening clothes. While she is gone he falls asleep and dreams that his fairy godmother appears and changes him into evening clothes and the baby carriage into a carriage. He goes off and has a riotous time, but fails to return before twelve o'clock, with the result that he sees himself in the midst of a fashionable restaurant in his night clothes wheeling a baby carriage. Needless to say it is at this point that he awakes to find his wife shaking him and telling him that it is time to go to bed. Nitra Fraser as the wife did a good bit of work. E.

## REVIEWS OF INDEPENDENT FILMS

**Pathé News No. 61**.—Interesting and well photographed news events of the week, including the annual show of the Monmouth County Horse Show Association at Long Branch, N. J.; bathing suit censor squad at work on the beach at Atlantic City, N. J.; launching of a submarine for the British Government at the Fore River Ship Yards; extensive views of the French Moorish Zouaves at the front; one of the large German shells which failed to explode, on exhibition in Paris; Queen Alexandra of England presents the Royal Flying Corps with four aeroplanes; Lord Kitchener addressing a meeting at the Guards' Club, London; views of James W. Gerard U. S. Ambassador to Germany, at work at his desk in the American Legation; and an animated cartoon drawn by W. C. Morris, called "The Pilot of Peace."

**The Sky is the Limit** (Pathé).—The alleged humorous parts of this single-reel comedy are absurdly foolish, with little that is either funny or amusing. A cabaret scene however, has been exceedingly well staged. A pair of Dutch comedians inherit \$1,000,000 and immediately start in to have a good time. They are prodigal in distributing their wealth to every one they come in contact with, and, at the end of the day, with all their money gone, are compelled to seek shelter for the night in an underground drain pipe. E.

**Colonel Heeza Liar, War Dog** (Pathé).—A full single-reel containing a collection of the Colonel Heeza Liar animated cartoons that have previously appeared as a part of the Pathé News. E.

**Intimate Study of Birds, Part 5** (Pathé).—A continuation of this interesting and educational series showing close-up views of the linnet and the bunting. E.

**The Isle of Paris** (Pathé).—A beautifully tinted short piece of film showing extensive views of this very old suburb of Paris containing some of the most perfect and most beautiful examples of Gothic architecture in existence in the world. The picture contains views of the town taken before the German invasion, and then another series showing the effect of the bombardment of the heavy siege guns on the first German drive for the capture of Paris. E.

**Amateur Night** (Pathé).—Containing many ludicrous features this single-reel Dutch comedy proves interesting and entertaining throughout. The two comedians greatly in need of money see a placard offering a prize for the best contestant on amateur night, and resolve to enter. Much is their surprise and chagrin to discover that the place is not a theater but a

gymnasium. Several amusing incidents follow, using the gymnasium apparatus as a basis for the slapstick, and later there is staged a burlesque wrestling and boxing match. The two are finally driven out by a wrathful audience, incensed at their attempts at prize fighting. E.

**Socking the Clothes** (Pathé).—With a good idea as a basis, this single-reel comedy proves amusing from start to finish. Three actors arrive in a strange city, and two of them resolve on a good time. The third takes all their money and hides it, and they are forced to pawn a watch in order to obtain funds. The money is soon spent, and they return to the rooms to obtain more. Their friend is asleep, and, not being able to discover where he has concealed the money, they take his clothes and pawn them. Later, they find out that he had sewn the money in the lining of his coat, and he is forced to pawn their clothes in order to get money enough to buy his own back. When he reaches the pawn shop he discovers that his suit has been sold, and a wild exciting series of complications follow to discover the missing suit of clothes with the money sewed in the lining. It is good, clean comedy throughout. E.

## NEWSY NOTES

"Silver Threads Among the Gold," the K. and B. Film Company's picture based on the song of the same name, opened at the Ziegfeld Theater in Chicago recently and played to a packed house.

The Mink Film Association, with a capital stock of \$100,000 divided into 10,000 shares of a par value of \$10 each, has recently been incorporated under the laws of the State of Kentucky. The incorporators are A. B. Steffens and Raymond Anderson, each with 2,250 shares of stock, and A. B. Henry with three shares. The headquarters of the new company will be at Louisville, Ky.

Bosworth, Inc., announces as its first release for the fifth quarter of the Paramount Pictures Corporation, commencing Sept. 1, as Elsie Janis in a novel comedy written by herself, called "Twas Ever Thus," presenting a cycle of romances in different periods of the world's history, commencing with the cave dwellers.

## —SELIG—

## "The Strange Case of Talmai Lind"

Written by and featuring *Kathlyn Williams*—A strange case showing the pre-natal influence and giving Miss Williams many opportunities for emotional acting. A beautiful play with an appeal. Released as a Selig Diamond Special in three reels on Thursday, August 26th.

## "The Girl With the Red Feather"

Written by Meredith Nicholson and featuring *Bessie Eylon*. Released as a Selig two reel special on Monday, August 23d.

## "The Doughnut Vender"

A Selig one reel drama, released Tuesday, August 24th.

## "The Master of the Bengals"

A Selig Wild Animal drama, released Saturday, August 28th.

## Hearst-Selig News Pictorial

Released every Monday and Thursday, carries all the world's news events. The Hearst-Selig News Pictorial was awarded a medal of honor at the Panama-Pacific Exposition.

## "The House of a Thousand Candles"

A Selig Red Seal Play written by Meredith Nicholson, released through V. L. S. E., Inc., 1600 Broadway, N. Y., on August 23d. Harry Mestayer supported by an all-star cast including Grace Darmond, John Charles, Mary Robson, George Backus, Effingham Pinto and others.

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## REVIEWS OF FEATURE FILMS

### "THE STOLEN VOICE"

(Continued from page 28.)

herself as a screen actress. In so far as direction was concerned, the picture was without flaw. The settings were well conceived and many of the exterior locations were marvellously beautiful.

The story deals with a famous tenor who excites the admiration of a society woman engaged to a doctor. While under the spell of his beautiful voice the woman cannot contain her admiration and the doctor becomes insanely jealous. Purely by the power of thought he causes the singer to lose his voice entirely, and then when he asks him for advice sends him to Europe to expensive specialists. After two years, with all his money exhausted, he returns to this country and starts looking for work. He meets an old actor, whom he supported in the days of his prosperity, but who has since reformed and become a well-known moving picture director. With him the singer obtains work, and in the company meets a former admirer in the person of Marguerite Lawson. With startling rapidity the former singer becomes the most popular moving picture actor in the country and his pictures are seen in almost every theater. The doctor and the society woman visit a theater one afternoon and the doctor seeing the man on the screen upon whom he had performed such a dastardly action, has a stroke and dies of heart failure. The singer, attending a baseball game, regains his voice as soon as the doctor dies, and losing not a minute of time declares his love and passion for Marguerite. E.

### "HEARTS ABLAZE"

A Four-Part Costume Drama. Written by Eugene Mullen and Featuring L. Rogers Lytton and Julia Swayne Gordon. Produced by the Vitagraph Company under the Direction of Lorimer Johnson for Release on the General Film Company Programme, Aug. 31.

Count Minolf . . . . . L. Rogers Lytton  
Signorina Valeria Bari . . . . . Julia Swayne Gordon  
Giuseppe Malvini . . . . . Charles Wellesley  
Rita, his wife . . . . . Zena Keefe  
The King . . . . . Frank Currier  
Baron Mario Liberossi . . . . . Leo Delaney  
Carlo Martinelli . . . . . Nicholas Dunaway  
Matteo . . . . . Garry McGarry

"Hearts Ablaze" is an intensely dramatic story given a setting amid the beauties and splendors of the court of one of the European countries, probably Italy. Furthermore, it has been thoroughly well produced in every manner down to the least little detail of costuming and has been given a cast that is not only strong but capably convincing. It is always a pleasure to watch Julia Swayne Gordon, for in watching her one is forced to realize that she is an actress of rare charm and ability. L. Rogers Lytton again proved that he has every claim to the title of master of the Thespian art. His work shows careful study and an ability to portray a character as it should be portrayed. Charles Wellesley and Nicholas Dunaway also deserve especial mention, as does Leo Delaney as Mario Liberossi, the leader of the downtrodden people. The photography was up to the usual Vitagraph standard.

The story is full of dramatic moments from the very start, when Malvini is informed of the death of his wife, until the final curtain, when at the command of the king he marries his daughter to Liberossi. Malvini, a nobleman, is deeply interested in the study of theology to such an extent that he neglects his young and attractive wife. As in all such cases, she seeks diversion elsewhere, and finally runs away with the Count Minolf, only to discover that he has a wife living. Returning to her husband she is cast out, and then goes to the

count. The picture opens with her death in giving birth to a daughter. Minolf puts the baby in a convent, and then apprises the husband that his wife is dead, without telling him of the existence of the child. Malvini enters a monastery and becomes a priest. The time then jumps to twenty years later. The count takes the child from the convent and takes her to his palace as his ward. Owing to the heavy taxation the people of the kingdom are turbulent. While driving with his ward the count is stopped by a mob and handed a petition begging for a lessening of the taxes. He disdainfully tears it up. Valeria, his ward, becomes interested in the cause of the people and meets Mario, their leader, several times. They fall in love. He tells her of their plans to assassinate the king, and the Count, through a spy, learns that she is aware of the secret plans. He forces her to betray her trust, and the arrest of the leaders is ordered by the king. Mario escapes, and knowing that Valeria must be the traitor hastens to the count's palace to kill her. He is met by the count, and in a struggle that follows the nobleman is killed. Mario gets away, and Valeria confesses to the police that she is responsible for the killing. She is tried and sentenced to death. Malvini, now a priest, learns that Valeria is his daughter, and telling Mario, who has fled to him for protection of her peril, arranges it so that he can tell the true story of the count's death. He explains that it was accidental, and the king pardons Valeria and orders her marriage to Mario. E.

### "THE GODDESS"

The Thirteenth Chapter of this Interesting Serial Written by Gouverneur Morris and Charles W. Goddard. Featuring Anita Stewart and Earle Williams. Produced by the Vitagraph Company Under the Direction of Ralph W. Ince, for Release on the General Film Company Programme, Aug. 1.

Celestia, the Goddess . . . . . Anita Stewart  
Tommy Barclay . . . . . Earle Williams  
Professor Miles Stilleter . . . . . Paul Scardon  
Mary Blackstone . . . . . Lillian Burns  
Mrs. Gunsdorf . . . . . Eulalie Jensen  
Freddy the Ferret . . . . . William Daingerfield

This episode shows Celestia again under the influence of Miles Stilleter, the psychologist, and he has her on a campaign tour of the country, preaching her doctrine, and seemingly with great success. Tommy Barclay is also on tour, holding rival meetings and showing the fallacy of her arguments. Mary Blackstone, realizing the enormous hold that Celestia has on Tommy, persuades Mrs. Gunsdorf, also in love with the socialist son of the millionaire, to murder Celestia. The plot is nearly successful, but is frustrated at the last moment by Freddy the Ferret. Professor Stilleter has fallen madly in love with Celestia, and realizes that his intense passion for her is weakening his hypnotic influence over her. He therefore determines to marry her before his power has deserted him. He places her under the influence of hypnotism, and gives her a post hypnotic suggestion, telling her that at five o'clock an automobile will call for her, and that she is to obey the driver implicitly. Tommy Barclay appears, and the automobile driving up, Celestia tells him what she must do. Tommy, seeing a plot of Stilleter's, says that as long as she is forced to obey the driver of the automobile that he will be the driver, and, overpowering the chauffeur, drives off with Celestia. The picture was characterized by the usual excellent photography and direction that has been prevalent throughout the production, and by some very able acting on the part of Lillian Burns as Mary Blackstone and Eulalie Jensen as Mrs. Gunsdorf. E.

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## FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

H. C. Chatfield-Taylor, the well-known photoplay author, contributes an interesting essay on "Movies Old and New" in a recent number of *The Dial*. We are taking the liberty of quoting extensively from Mr. Chatfield-Taylor's article, deeming it of unusual interest to the Real and Near. "The motion picture play, far more than the stage play, has become the amusement of the nation. Beside the circulation of a photoplay that of a best seller or even that of a popular ten cent magazine becomes insignificant. Surely, such a power for good or evil should not be scorned by those having the welfare of the people at heart. Better would it be to exclaim, 'I care not who makes the laws of the nation, if I may write its picture plays!' Indeed, the photoplay offers to the writer his widest means of artistic expression.

To the word 'artistic' exception will doubtless be taken by those who are in the habit of deriding the 'movies' as vulgar claptrap, too crude and garish to be considered artistic; yet these scoffers seldom, if ever, attend 'movie' performances and therefore know little of the possibilities of this new form of theatrical art. Scarcely eighteen years old, it is only within the last five years that the photoplay has developed into the multiple reel play, or the feature film so called. Now the filmed novel or stage play, presented by actors of established reputation, has raised the prices of admission in the better class of movie playhouses. As in the case of the regular stage, the managers seek plays that will appeal to the public, for without popular plays the 'movie' industry would cease. Prior to the advent of the photoplay, thousands wrote for the regular stage, while only tens succeeded in getting their plays produced. Tens of thousands write for the 'movies' now, and again it is the case of the survival of the fittest, the man without the dramatic sense having no more chance to succeed as a 'movie' playwright—save in that the volume of productions is infinitely greater—than he had as a writer for the regular stage.

With such a bait to dangle before the eyes of literary aspirants as the sure attainment of the successful 'movie' authorship, the correspondence schools, manuscript readers, and literary advisers have been reaping a rich harvest. Small wonder that a considerable literature upon the art of writing photoplays has sprung into being, with the object of appealing to the legion of men, women, and children who aspire to get rich quickly in the 'movies.' One of our comic weeklies recently published a quip to this effect: 'Jones.—I understand Robinson is making a good living out of the short story. Brown.—Why, I heard he never had one accepted. Jones.—He hasn't; he's writing articles on how to write them for a correspondence school.' If the word 'photoplay' be substituted here for 'short story,' Robinson becomes the type of man who gives instruction in the art of photoplay making, those who are deaf in that art being too busily engaged in reaping the rich harvest their skill has brought forth, to find the time in which to initiate the public into the secret of their success.

The stage play appeals to the ear as well as to the eye; therefore conditions that are supposed to exist before the commencement of play may be set forth in dialogue. In the photoplay these conditions must be shown in action; but in the construction of his play the photoplaywright is bound by the same dramatic laws as govern his colleague of the regular stage. The dramatic action in both instances must be logical, and must proceed from understandable causes to effects that seem so inevitable that they appeal spontaneously either to our sympathy or our risibility. Indeed, unity, sequence, cause and effect are as necessary in the one as in the other, and also atmosphere and characterization. The stage dramatist has the benefit of dialogue, but is hampered by the restrictions which stage appliances impose. The photo dramatist, on the other hand, is unlimited scenically; but is limited in utterance to the subtitles and spoken titles he may flash on the screen. These, however, must be used sparingly, the ideal photoplay being understandable, like

the ideal pantomime, without a single explanatory word.

Sir Arthur Wing Pinero calls drama 'the art of compressing life without falsification.' The word scenario calls to mind the *Commedia dell' Arte*, and recalls also the striking resemblance this popular entertainment of the renaissance bears in several particulars to the photoplay of the present day. As in the *Commedia dell' Arte*, the dialogue of the photoplay scenario is unwritten except in case of passages which emphasize vital points in the story. In the *Commedia dell' Arte* these were called the *dotti* or *dowries*; in the photoplay, they are the spoken titles or leaders that are flashed on the screen. The construction, however, is so similar in both instances that a photoplay producer could take the average *Commedia dell' Arte* scenario and 'film' it almost without alteration, the method of rehearsing his company being so like that of the cargo or stage-manager of the *Italian Improvised Comedy*, that it is difficult to believe the technique of photoplay acting is not a direct inheritance from that of the *Commedia dell' Arte*. Indeed, although the drama of to-day unconsciously owes much in the way of construction to the adept dramaturgy of those nimble Italian actors who, schooled by experience in stage craft, developed the *Commedia dell' Arte*, or professional comedy, along lines that were followed by *Moliere* and *Goldoni*, the 'movies' have revived the most distinctive characteristics of that popular drama of the Renaissance.

"The very word scenario," concludes Mr. Chatfield-Taylor, "used by the actors of that period survives to indicate the photoplay, which in form differs from those Italian scenario that have been preserved to us only by the addition of camera directions, such as 'close up,' 'back to scene,' 'cut,' 'fade,' etc., all of which are called forth by the technical demand of photography. Although the sprightly *Alechino* and rough *Brighella* do not prank in the 'movies' in *Bergamask* attire, their types are there in modern garb; while the actors who extemporize their lines nimbly play before the camera in the rollicking and spontaneous way of the *Commedia dell' Arte* actors, as described by *Riccoboni*, *Garzoni*, *Barbieri*, and other contemporary admirers of this forgotten art. Thus it would appear that there is nothing new under the dramatic sun, not even the 'movies.'

An authority on the art of photoplay writing urges: "Start your story with a punch." But it is not wise to depend upon a compelling introductory. It is only the promise you are making to your audience. You must, or should, keep it in your second scene, and in almost every following scene giving the spectator's mind no opportunity to wander. Make one scene push the spectator into the next, and make the scene ahead of that pull him forward. But, while you are accomplishing all of these greatly to be desired details, remember that ahead somewhere near the end of your story there must come something exerting the greatest strength of all. Its trade name is Climax. Make your audience sense a climax. Fill them with suspense; write so and produce so that it will be impossible to lose the action until it is known just how matters are going to end, not forgetting to advance the action in a way that will hold the spectator back, that will prevent him from anticipating from dashing mentally on ahead. The sharp phrase for this knack is sustained interest. And when you have finished—stop. Do not wander far afield into the highways and byways looking for the lame and the halt and the blind. Draw your plot to a round and a sound and essentially a happy conclusion.

George Bernard Shaw.

"What the Films May Do to the Drama" was discoursed upon recently in the *Metropolitan Magazine* by George Bernard Shaw. In part he said: "The art of the theater is far more specialized, more limited, and consequently more exacting art than the art of the picture palace. In Europe and America there must be hundreds of talents available for the film to every one that is

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available to the stage; and it is the enlistment of these talents rather than in the exploitation of established theatrical reputations that the special opportunity of the cinematograph lies. . . . The film drama will compete so successfully with the spoken drama that it will drive it to its highest ground, and close all paths to it except those in which its true glory lies; that is, the path of nigh human utterance of great thoughts and great wit, of poesy and of prophecy. Or, as some of our more hopelessly prosaic critics call it, the path of *Talk*. To further quote the great *cynic*, the picture theater is bound to have a disturbing effect on the spoken drama. There exist a great number of plays in which, though the plot is ingenious and exciting, the dialogue is worthless and superfluous, and in which material for a half hour's entertainment has been spun into three acts or more. This is where the silent drama shines. The plot and the action is stripped of all verbiage. We see the emotions, the plots and the counterplots, and suspense and the climaxes in all their nakedness. There is little politeness about it; there is little pleasure for polite parrying or guessing; there is the problem, its swift approach and its rapid solution. It is red meat for the long suffering who, in search of entertainment, have been obliged to sit through two hours of chatter in order to gain the satisfaction of the solution. Right from the shoulder, with no digression, is the best rule for photoplay classification. Those films that wander into the highways and the byways deserve and get no modicum of praise. Shaw has written witty plays; he may not find it so easy to write actionable photoplays. Action and yet more action—action pressed down and running over. The sooner the distinguished playwright learns this essential rule from his humble brother, the photoplaywright, the sooner will he succeed in film dramatization. And he will have the knowledge that his experience in learning to write the silent drama will aid him materially when he returns to the spoken drama. He will give his audiences more action and less words!

COLIN CAMPBELL, the Selig director, has sailed for Catalina Island with a company of players, where he will produce a series of original two-act plays.

## JOSEPH H. TRANT

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## LEADING EDISON DIRECTORS CURRENT RELEASES

**Richard Ridgely**  
"Eugene Aram"  
4 parts—July 9

**John H. Collins**  
"On Dangerous Paths"  
4 Parts—July 23

**Langdon West**  
"Not Wanted"  
August 7

**James W. Castle**  
"The Secret of the Cellar"  
July 24

**Will Louis**  
"Food for Kings and Riley"  
August 11

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## REVIEWS OF LICENSED FILMS

**The Kiss** (Essanay, Aug. 2).—There is little about this single-reel drama that is attractive. The story is sordid, uninteresting, and more or less impossible, and it has not been staged with any great care, several of the scenes being based on anything but realistic truth. A titled young girl seeking excitement marries a young and famous artist much against the wishes of her mother, the duchess. After two years she tires of him, and runs away with another man. The timer then jumps to five years later, and the girl is shown in habitus of the last era, dancing halls and drinking dives. Her mother is dying, and thinking that she is still living with her husband, sends news for her. The husband puts a personal advertisement in the newspaper, the girl sees it, and reaches her mother's deathbed just in time. The last words of the mother to the husband are, "Take care of my daughter," and a reconciliation between husband and wife immediately follows. E.

**Ham and the Experiment** (Kalem, Aug. 24).—Ham and Bud must have written this single-reel comedy themselves and for themselves, for irrespective of its amusing qualities it would appear from the enthusiasm from which they go through their parts that they were thoroughly enjoying it. Two professors discover a magic love potion, and hire Ham and Bud to be experimented upon. A copious quantity of a magic fluid is injected into their veins, which causes every woman they meet to fall madly in love with them. They meander into the purloins of a girl's boarding school, and the rest can be imagined. Recalling clowns with affection, however, they take advantage of a fight between their numerous admirers and escape out of town. E.

**More Than Friends** (Biograph, July 31).—Augusta Anderson is featured in this single-reel picturized episode, showing the great friendship existing between two men. Two detectives are in love with the daughter of their chief, although neither knows of the feeling of the other. One, on coming to the house to propose, is just in time to see the other accepted. Later, they raid a gang of counterfeiters, and the disappointed one is killed. As he dies he takes the ring which he had expected to give to the girl, and sends it to her by his friend, saying that he loved her, too. E.

**A Disciple of Plato** (Vitagraph, Aug. 5).—A good idea forms the basis of this single-reel comedy, which is well acted by Rice Allen, Templar Saxe, and Jay Dwiggins. A poor poet darts across the air shaft with the wife of a chef, and is at last invited over to dinner. He is discovered by the chef, who vows vengeance, and several amusing incidents follow. It develops later that the poet is not in love with the chef's wife, but with the cook. The cook is his cooking. When the chef discovers that it is the cooking, which is not his wife's, but his own, everything is straightened out, and the chef, with true Gallic love of his art, sets about to cook a meal for the poet that would tickle the palate of an epicure and a Sybarite. E.

**Love's Rescue** (Biograph, Aug. 2).—Featuring Isabel Bea and Frank Newbig, this single-reel drama is interesting and enjoyable though the story is slight. It has been well produced and directed by George Morgan. A gang of crooks see the advertisement of a wealthy man for a secretary, and one of the gang applies for and obtains the position. It being his plan to rob his employer on the first opportunity. He is taken into the household as one of the family, and soon falls madly in love with his employer's pretty daughter. He gets his original purpose until a letter comes from the gang containing dire threats if he throws them down. He robs the safe of a large sum, and is hurrying to the city with his loot, when he sees his sweetheart fall from a cliff. Hurrying to her rescue he carries her home and summons a doctor. The housekeeper has seen him commit the robbery, but, seeing his

great love for the girl, she picks up the wallet containing the stolen money, and replaces it in the safe on the promise of the crook to reform. E.

**The Repentance of Dr. Blinn** (Vitagraph, Aug. 4).—Retribution forms the theme of this single-reel drama, and makes an interesting picture. Owing to his negligence in treating a confinement case in a poor Italian family the attending physician causes the death of the mother. The doctor lives and grows up to be a very beautiful and famous opera prima donna. The doctor enters all his care and affection on his son, and when the son falls in love with the opera singer tries every means possible to get her to consent to a marriage. It is then he discovers her real identity, and when she finds out that he is the one responsible for the death of her mother scornfully refuses to have anything to do with either him or his son. The son when he learns the conditions commits suicide, and the doctor realizes that retribution for his early negligence has overtaken him. E.

**Dreamy Dad in a Visit to His Uncle's Farm** (Essanay, Aug. 4).—A split-reel animated cartoon drawn by Wallace A. Carlson showing the adventures of the small boy and his dog "Wop" among the cows and chickens on his uncle's farm, containing several very amusing and well-drawn incidents. On the same reel is a short scenic showing the life of several Western Indian tribes, including the Navajos, the Zunis, and the Taos. E.

**His Bunkie** (Vitagraph, Aug. 12).—Jasper Ewing Brady is the author of this single-reel drama of army life, which is more of a picturized episode than a drama. It was taken in Texas with troops of the United States army. A Western cattlemen on his death leaves his daughter in the care of a captain in the army, his old "bunkie" in the days of their youth, when they saw foreign service together. The captain on receipt of the letter thinks that it is a baby girl, but when she arrives finds that she is not only grown up but is the one girl that he ever saw in his life with whom he thought he could fall in love. E.

**She Took a Chance** (Vitagraph, Aug. 18).—Based on a good idea and well acted by Kate Price, William Sheen and Johnny Cahill, this single-reel comedy produced under the direction of Jay Williams, forms a good offering. Mrs. Luckey is always taking chances in raffles, and at last wins a young sucking pig, which she takes to the bosom of her heart as a pet. Her husband and son hold the pig in deepest aversion and give it the opportunity to commit all kinds of damage. At last when the young worker destroys a beautiful new hat which Mrs. Luckey has also won in a raffle she also becomes disgusted and the pig is driven from the house while Mrs. Luckey holds it in her right hand and swears that she will never take another chance. There is one very funny scene where the pig escapes and an old-fashioned pig chase results. It is good amusing comedy throughout. E.

**His Fairy Godmother** (Vitagraph, Aug. 11).—This is the best Wally Van comedy that it has ever been our pleasure to witness, although the story is nothing more or less than a modernized version of the fairy story of Cinderella, still it has been very well done. Wally Van is the husband of a suffragette wife, who, in order that he will stay home and mind the baby while she goes to the club, makes him eat in his pajamas and locks up his evening clothes. While she is gone he falls asleep and dreams that his fairy godmother appears and changes his pajamas into evening clothes and the baby carriage into a balsamic. He goes off and has a riotous time, but fails to return before twelve o'clock, with the result that he sees himself in the midst of a fashionable restaurant in his night clothes wheeling a baby carriage. Needless to say it is at this point that he awakes to find his wife shaking him and telling him that it is time to go to bed. Nitra Fraser as the wife did a good bit of work. E.

## REVIEWS OF INDEPENDENT FILMS

**Pathé News No. 61**.—Interesting and well photographed news events of the week, including the annual show of the Monmouth County Horse Show Association at Long Branch, N. J.; bath suit censor squad at work on the beach at Atlantic City, N. J.; launching of a submarine for the British Government at the Fore River Ship Yards; extensive views of the French Moorish Zouaves at the front; one of the large German shells which failed to explode, on exhibition in Paris; Queen Alexandra of England presents the Royal Flying Corps with four aeroplanes; Lord Kitchener addressing a non-commissioned meeting at the Guildhall, London; views of James W. Gerard, U. S. Ambassador to Germany, at work at his desk in the American Legation; and an animated cartoon drawn by W. C. Morris, called "The Pilot of Peace."

**The Sky is the Limit** (Pathé).—The alleged humorous parts of this single-reel comedy are absurdly foolish, with little that is either funny or amusing. A cabaret scene, however, has been exceedingly well staged. A pair of Dutch comedians inherit \$1,000,000, and immediately start in to have a good time. They are prodigal in distributing their wealth to everyone they come in contact with, and at the end of the day, with all their money gone, are compelled to seek shelter for the night in an underground drain pipe. E.

**Colonel Heeza Liar, Wardog** (Pathé).—A full single-reel containing a collection of the Colonel Heeza Liar animated cartoons that have previously appeared as a part of the Pathé News.

**Intimate Study of Birds, Part 5** (Pathé).—A continuation of this interesting and educational series showing close-up views of the binet and the bunting. E.

**The Isle of Paris** (Pathé).—A beautifully tinted short piece of film showing extensive views of this very old suburb of Paris containing some of the most perfect and most beautiful examples of Gothic architecture in existence in the world. The picture contains views of the town taken before the German invasion, and then another series showing the effect of the bombardment of the heavy siege guns on the first German drive for the capture of Paris. E.

**Amateur Night** (Pathé).—Containing many ludicrous features this single-reel Dutch comedy proves interesting and entertaining throughout. The two comedians greatly in need of money see a placard offering a prize for the best contestant on amateur night, and resolve to enter. Much is their surprise and chagrin to discover that the place is not a theater but a

gymnasium. Several amusing incidents follow, using the gymnasium apparatus as a basis for the slapstick, and later there is staged a burlesque wrestling and boxing match. The two are finally driven out by a wrathful audience, incensed at their attempts at prize fighting. E.

**Socking the Clothes** (Pathé).—With a good idea as a basis, this single-reel comedy proves amusing from start to finish. Three actors arrive in a strange city, and two of them resolve on a good time. The third takes all their money and hides it, and they are forced to pawn a watch in order to obtain funds. The money is soon spent, and they return to the rooms to obtain more. Their friend is asleep, and, not being able to discover where he has concealed the money, they take his clothes and pawn them. Later, they find out that he had sewed the money in the lining of his coat, and he is forced to pawn their clothes in order to get money enough to buy his own back. When he reaches the end-hat shop he discovers that his coat has been sold, and a wild exciting series of complications follow to discover the missing suit of clothes with the money sewed in the lining. It is good, clean comedy throughout. E.

## NEWSY NOTES

"Silver Threads Among the Gold," the K. and R. Film Company's picture based on the song of the same name, opened at the Ziegfeld Theater in Chicago recently and played to a packed house.

The Mink Film Association, with a capital stock of \$100,000 divided into 10,000 shares of a par value of \$10 each, has recently been incorporated under the laws of the State of Kentucky. The incorporators are A. B. Steffens and Raymond Anderson, each with 2,250 shares of stock, and A. B. Henry with three shares. The headquarters of the new company will be at Louisville, Ky.

Bosworth, Inc., announces as its first release for the fifth quarter of the Paramount Pictures Corporation, commencing Sept. 1, as *Eisie Janis* in a novel comedy written by herself, called "Towns Ever Thus," presenting a cycle of romances in different periods of the world's history, commencing with the cave dwellers.

## —SELIG—

## "The Strange Case of Talmai Lind"

Written by and featuring *Kathlyn Williams*.—A strange case showing the pre-natal influence and giving Miss Williams many opportunities for emotional acting. A beautiful play with an appeal. Released as a Selig Diamond Special in three reels on Thursday, August 26th.

## "The Girl With the Red Feather"

Written by Meredith Nicholson and featuring *Bessie Eyton*. Released as a Selig two reel special on Monday, August 23d.

## "The Doughnut Vender"

A Selig one reel drama, released Tuesday, August 24th.

## "The Master of the Bengals"

A Selig Wild Animal drama, released Saturday, August 28th.

## Hearst-Selig News Pictorial

Released every Monday and Thursday, carries all the world's news events. The Hearst-Selig News Pictorial was awarded a medal of honor at the Panama-Pacific Exposition.

## "The House of a Thousand Candles"

A Selig Red Seal Play written by Meredith Nicholson, released through V. L. S. E., Inc., 1600 Broadway, N. Y., on August 23d. Harry Mestayer supported by an all-star cast including Grace Darmond, John Charles, Mary Robson, George Backus, Effingham Pinto and others.

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## REVIEWS OF FEATURE FILMS

### "THE STOLEN VOICE"

(Continued from page 28.)

herself as a screen actress. In so far as direction was concerned, the picture was without flaw. The settings were well conceived and many of the exterior locations were marvellously beautiful. The story deals with a famous tenor who excites the admiration of a society woman engaged to a doctor. While under the spell of his beautiful voice the woman cannot contain her admiration and the doctor becomes insanely jealous. Purely by the power of thought he causes the singer to lose his voice entirely, and then when he asks him for advice sends him to Europe to expensive specialists. After two years, with all his money exhausted, he returns to this country and starts looking for work. He meets an old actor, whom he supported in the days of his prosperity, but who has since reformed and become a well-known moving picture director. With him the singer obtains work, and in the company meets a former admirer in the person of Marguerite Lawson. With startling rapidity the former singer becomes the most popular moving picture actor in the country and his pictures are seen in almost every theater. The doctor and the society woman visit a theater one afternoon and the doctor seeing the man on the screen upon whom he had performed such a dastardly action, has a stroke and dies of heart failure. The singer, attending a baseball game, regains his voice as soon as the doctor dies, and losing not a minute of time declares his love and passion for Marguerite. E.

### "HEARTS ABLAZE"

A Four-Part Costume Drama Written by Eugene Mullien and Featuring L. Rogers Lytton and Julia Swayne Gordon. Produced by the Vitagraph Company under the Direction of Lorimer Johnson for Release on the General Film Company Programme, Aug. 21.

Count Minolfi . . . . . L. Rogers Lytton  
Signorina Valeria Bari . . . . . Julia Swayne Gordon  
Giuseppe Malvina . . . . . Charles Wellesley  
Bita, his wife . . . . . Zena Keefe  
The King . . . . . Frank Currier  
Baron Mario Liberosi . . . . . Leo Delaney  
Carlo Martinelli . . . . . Nicholas Dunaway  
Matteo . . . . . Garry McGarry

"Hearts Ablaze" is an intensely dramatic story given a setting amid the beauties and splendors of the court of one of the European countries, probably Italy. Furthermore, it has been thoroughly well produced in every manner down to the least little detail of costuming and has been given a cast that is not only strong but capably convincing. It is always a pleasure to watch Julia Swayne Gordon, for in watching her one is forced to realize that she is an actress of rare charm and ability. L. Rogers Lytton again proved that he has every claim to the title of a master of the Thespian art. His work shows careful study and an ability to portray a character as it should be portrayed. Charles Wellesley and Nicholas Dunaway also deserve especial mention, as does Leo Delaney as Mario Liberosi, the leader of the down-trodden people. The photography was up to the usual Vitagraph standard.

The story is full of dramatic moments from the very start, when Malvina is informed of the death of his wife, until the final curtain, when at the command of the king he marries his daughter to Liberosi. Malvina, a nobleman, is deeply interested in the study of theology to such an extent that he neglects his young and attractive wife. As in all such cases, she seeks diversion elsewhere, and finally runs away with the Count Minolfi, only to discover that he has a wife living. Returning to her husband she is cast out, and then goes to the

count. The picture opens with her death in giving birth to a daughter. Minolfi puts the baby in a convent, and then apprises the husband that his wife is dead, without telling him of the existence of the child. Malvina enters a monastery and becomes a priest. The time then jumps to twenty years later. The count takes the child from the convent and takes her to his palace as his ward. Owing to the heavy taxation the people of the kingdom are turbulent. While driving with his ward the count is stopped by a mob and handed a petition begging for a lessening of the taxes. He disdainfully tears it up. Valeria, his ward, becomes interested in the cause of the people and meets Mario, their leader, several times. They fall in love. He tells her of their plans to assassinate the king, and the Count, through a spy, learns that she is aware of the secret plans. He forces her to betray her trust, and the arrest of the leaders is ordered by the king. Mario escapes, and knowing that Valeria must be the traitor hastens to the count's palace to kill her. He is met by the count, and in a struggle that follows the nobleman is killed. Mario gets away, and Valeria confesses to the police that she is responsible for the killing. She is tried and sentenced to death. Malvini, now a priest, learns that Valeria is his daughter, and telling Mario, who has fled to him for protection, of her peril, arranges it so that he can tell the true story of the count's death. He explains that it was accidental, and the king pardons Valeria and orders her marriage to Mario. E.

### "THE GODDESS"

The Thirteenth Chapter of this Interesting Serial Written by Gouverneur Morris and Charles W. Goddard, Featuring Anita Stewart and Earle Williams. Produced by the Vitagraph Company Under the Direction of Ralph W. Ince, for Release on the General Film Company Programme, Aug. 1.

Celestia, the Goddess . . . . . Anita Stewart  
Tommy Barclay . . . . . Earle Williams  
Professor Miles Stilleter . . . . . Paul Serrison  
Mary Blackstone . . . . . Lillian Burns  
Mrs. Gundorf . . . . . Eulalie Jensen  
Freddy, the Ferret . . . . . William Danziger

This episode shows Celestia again under the influence of Miles Stilleter, the psychologist, and he has her on a campaign tour of the country, preaching her doctrine, and seemingly with great success. Tommy Barclay is also on tour, holding rival meetings and showing the fallacy of her arguments. Mary Blackstone, realizing the enormous hold that Celestia has on Tommy, persuades Mrs. Gundorf, also in love with the socialist son of the millionaire, to murder Celestia. The plot is nearly successful, but is frustrated at the last moment by Freddy the Ferret. Professor Stilleter has fallen madly in love with Celestia, and realizes that his intense passion for her is weakening his hypnotic influence over her. He therefore determines to marry her before his power has deserted him. He places her under the influence of hypnotism, and gives her a post hypnotic suggestion, telling her that at five o'clock an automobile will call for her, and that she is to obey the driver implicitly. Tommy Barclay appears, and the automobile driving up, Celestia tells him what she must do. Tommy, scented a plot of Stilleter's, says that as long as she is forced to obey the driver of the automobile that he will be the driver, and, overpowering the chauffeur, drives off with Celestia. The picture was characterized by the usual excellent photography and direction that has been prevalent throughout the production, and by some very able acting on the part of Lillian Burns as Mary Blackstone and Eulalie Jensen as Mrs. Gundorf. E.

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## REVIEWS OF FEATURE FILMS

## "THE SEARCH-LIGHT GUN"

Number Eight in the Romance of Elaine Series, featuring Pearl White, Arnold Daly, Lionel Barrymore, and Creighton Hale. Produced by the Whartons for Release by Pathé.

This episode has many exciting features, including the running of an automobile over a high cliff and the actual blowing up of a yacht by means of a submarine. Needless to say the production, acting, photography and truth to realistic detail are beyond cavil. Because Elaine is becoming too troublesome Del Mar plans to get rid of her and prepares a bomb for the purpose of blowing up her house. Unfortunately for his plans, Elaine discovers the bomb and in hurrying with it to Professor Arnold, the mysterious stranger, is chased by Del Mar and his minions. A running fight ensues. The bomb drops out of Elaine's automobile and the pursuing car containing Del Mar runs over and explodes it. The automobile is blown over the side of a cliff, but Del Mar escapes. Elaine and Jamieson are successful in boarding the yacht of the Professor. Del Mar, nothing daunted, continues the pursuit, using a submarine boat. As it approaches the yacht a torpedo is prepared and fired. Those on the yacht however have noticed the periscope of the undersea boat and escape in a fast motor boat just before the torpedo strikes. The yacht is completely destroyed. E.

## "THE BARNSTORMERS"

A Four-Part Modern Drama Featuring Myrtle Tannehill. Produced by the Kalem Company Under the Direction of James W. Horne for Release on the General Film Company Programme Aug. 22.

Nell Lavelle . . . . . Myrtle Tannehill  
Adam Green . . . . . William H. West  
His Son . . . . . William Brunton  
Clara Worth . . . . . Marin Sais  
Epstein . . . . . Frank Jonasson  
Fred Mason . . . . . True Boardman  
Mervilys . . . . . Ollie Kirby

Portraying theatrical conditions as they existed twenty years ago, this four-part feature, while having a very slight story, has been well handled and proves interesting and entertaining. Myrtle Tannehill in the leading role handles a part that calls for little real acting in a thoroughly pleasing manner, while the supporting company was consistently good. The most praise, however, is due the director for the extremely able manner in which the whole picture has been staged. It teems with local color and atmosphere, and every actor and actress who has played the one night stands will see in this picture incidents that have occurred in their own experiences. The scenes showing the musical comedy performance in a New York theater and those of the company traveling were especially well done.

Adam Green, the wealthy owner of a hotel in a small town, goes to New York for a good time, where he meets and falls in love with Nell Lavelle, a soubrette. Later the company goes on the road and in due course of time plays the small town where Adam has the hotel. The company gets in financial difficulties and the manager and leading man conspire to get Adam to finance it. He agrees providing Nell is given the star part. Nell knows nothing of this and Adam goes traveling with the company. Business goes from bad to worse, and at last Nell finds out the true state of affairs and refuses to go on. The leading man and the manager try to obtain more money from Adam by false pretences. Nell discovers and frustrates the plot. Finally Adam gives all of the members of the company money enough to take them back to New York with the exception of the conspirators, who are compelled to walk. He takes Nell back home with him and is just about to propose when he discovers that his son has been in love with her for a long time, but that they had quarreled because she would not give up the stage. He conceals his own love and blesses the union of the young people. E.

## "THE WITNESS"

A Three-Part Modern Drama, Written by Clay M. Greene. Produced by the Lubin Company Under the Direction of Joseph Smiley for Release on the General Film Company Programme Aug. 5.

Mrs. Carlisle . . . . . Lillie Leslie  
Elise, her daughter . . . . . Lillie Leslie  
Mrs. Thorne . . . . . Eleanor Barry  
James Thorne, her son . . . . . Joseph Smiley  
Carl Thorne, his son . . . . . Francis Joyner  
Fred Carlisle . . . . . William Cobell

Though melodramatic in both theme and action, this three-part drama proves interesting and entertaining, with many admirable features of both acting and production. The story is original and very much out of the usual, and it has been given a treatment that is entirely different from that usually given a story of this kind. The cast is strong and capable, with no one person standing out above the others. The directing and photography were excellent.

An embezzling bank cashier covers up his defalcation by altering the books, and when this alteration is discovered places the blame on the head bookkeeper, who is arrested and released on bail. That night, led by information he has received from the night watchman which leads him to believe that the cashier is the guilty person, Carlisle, the bookkeeper, visits the cashier at his home. In the interview between the

two men Carlisle is shot by Thorne, the cashier. At the coroner's inquest the evidence is so mazy that the coroner sues for a coroner's inquest. During the hearing the cashier's young son has been concealed behind the curtains, and he tries to tell that his father is a murderer, but is prevented by his grandmother. For fear the evidence will be discovered she makes it her object in life never to let the boy out of her sight for fear that he will tell. He grows up morose and misanthropic. Later he meets Elise, the daughter of Carlisle, and they renew the affection of their youth. On her nineteenth birthday she receives a letter left for her by her dead mother which leads her to believe that Thorne is guilty of the crime of which her father was accused, and in order to obtain proof seeks and obtains a position as Thorne's stenographer, first renouncing her love for his son. In the office she meets the night watchman, who confirms her suspicion, but Thorne, overhearing their conversation, resolves to put her out of the way. For that purpose he asks her to visit his house that night, and the plot is about to be accomplished when it is frustrated by the son, who at last tells the real story of the crime which he witnessed as a boy. Thorne commits suicide, and Carl promises Elise that he will atone for the wrong done by his father by bestowing his care and affection on the daughter. E.

## "THE ISLE OF CONTENT"

A Three-Part Modern Drama. Produced by the Selig Polyscope Company Under the Direction of George Nichols, for Release on the General Film Company Programme July 29.

Ralph Ashton . . . . . Eugene Paquette  
Rosett Van Nott . . . . . Vivian Reed  
Jane . . . . . Anna Luther  
Captain Spragot . . . . . Al Olson  
Mrs. Watson . . . . . Mrs. Watson

A. B. Himes has written a good story for this three-part drama, which, with one or two minor exceptions, has been well produced and ably directed. The acting of Anna Luther in the leading role was consistently good throughout and gave to her portrayal a certain indefinable appeal that instilled sympathy and made one interested in her every movement.

While most of the story is along old lines, it has an ending that is truly delightful and quite out of the ordinary. Blown out of his course by a gale, Captain Spragot sights an uncharted island, and going ashore finds it wonderfully beautiful. He marks its position on his chart. The voyage finished, he returns home to his wife and daughter, and though he has promised her that he has made his last sea voyage, his owners persuade him to make one more. About to sail, the captain suddenly returns home just in time to find his wife eloping with another man. He seizes their baby daughter and drives his wife out of his sight. Reaching the island he had discovered on his last voyage, he suddenly decides to remain there for the rest of his life, and turning the command of the ship over to the first mate, lands. The life of the two on the island is shown in great detail with some very beautiful scenery as a background. Twenty years later the captain dies, and Jane, his daughter, is left there alone. Ralph Ashton, a young society man who has gambled away all his patrimony, ships on a steamer as a common sailor. The ship is wrecked and Jane discovers his half-drowned body floating on a bit of wreckage. She drags him ashore and in due course of time they learn to love each other. Ralph finds a large quantity of diamonds, and whereas up to that time he had been perfectly content with Jane and the island life, now his only desire is for rescue and a return to civilization. Shortly afterward they are rescued and are married on board the ship by the captain. They return to civilization, where Jane cannot accustom herself to the changed conditions. She does not fit into society, and Ralph soon neglects her for another woman. At last Jane cannot stand it longer and arranges with a sea captain to return to Shanghai. Ralph. He is captured and drugged and in that condition he is taken back to the island by Jane. When he comes out of the stupor it is to find himself in Jane's arms, and after a moment of bewilderment he suddenly realizes that true happiness is to be found in simplicity and love and that is all that is worth while in life.

What seemed to us a minor flaw appeared in having a man dressed in evening clothes and a high hat applying for and getting a job as a common sailor and going to work coiling rope still garbed in his society attire. E.

A Double Identity (Kalem, Aug. 25).—Constituting an episode in the series of detective stories under the general title of "Mysteries of the Grand Hotel," this two-reel picture proves interesting and entertaining with the suspense well sustained and held to the last. It could have been better, however, if there had not been quite so much repetition. A diamond salesman, a guest of the Grand Hotel, is twice visited the same night by a mysterious burglar who, on the second visit, is successful in stealing several valuable diamonds. The house detectives are called in, and after much difficulty succeed in solving the mystery. It being shown that the thief had taken two connecting rooms, one as his real self, and the other under a disguise. He committed the robbery while disguised, and then quickly removing his disguise expected to fool the detectives. The woman detective, however, fortuitously looks through the keyhole of the door of his room as he is concealing the stolen jewels, and, on being apprehended, the thief confesses and explains the manner in which he committed the robbery. E.



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